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## WILLIAM MERRITT CHASE, A TYPICAL AMERICAN ARTIST BY WILLIAM HOWE DOWNES

A PAINTER of distinguished talent, like William Merritt Chase, who is keenly susceptible to the best traditions of the art, and who has a cultivated man's bent for variety and experimentation, forms his own style gradually by a process of fusion and by the natural adaptation of his methods to contemporary subjects. American painting at large is undeniably pervaded by a refined, orderly, intelligent eclecticism, which has in it more cleverness than inspiration, more skill than passion. The national style, so far as there can be any American style, is a composite, blending indistinguishably the influences of old and new schools of painting. In a certain sense Mr. Chase is a typical American artist. He has seen much of the world; his taste has been trained by close acquaintance with all the best art of Italy, Holland, Spain and France; he is far from being unsophisticated; he is, as Gautier said of himself, a man for whom the visible world exists; moreover, he is sane, unsentimental, truthful and unpretentious. All these are typical American qualities so far as our painters are concerned. The exceptions prove the rule.

It may well be added to this characterization that Mr. Chase's style is one in which brilliancy, gayety and charm are often the dominant notes, in which lightness of touch, clearness of expression and a happy freedom of treatment are combined with great taste and elegance. An accomplished painter, he avoids, by instinct, complicated questions, metaphysics, dealing rather with the phenomena which are pictorially effective by virtue of their form, color, light and shade, and giving us a faithful and enthusiastic rendering of the external world. Unquestionably it is the aspect of things and not the interpretation of them that appeals to him; the interest in his pictures is the interest of reality; and we may say of him that he is not likely

to stray outside of his reservation. Within it he is lord of all he surveys.

There are many painters who use their medium as a necessary though troublesome means to an end; but the very materials with which Chase paints a picture are apparently a source of pleasure to him, and the gayety and ease with which he handles them are in a large measure communicated to his public. These desirable qualities are felt in such canvases as the fanciful portrait of *Alice*, a little girl in white, whose dashing pose and fascinating smile are thoroughly spontaneous. Nothing more blithe and debonair in the way of a painting could well be conceived. The pretty pleated skirt, the long pink silk ribbon, held in both hands, it sends floating in the air, the buoyant dancing attitude—everything contributes to the impression of cheerfulness and charm which this light-hearted vision creates. There is not a little of the same sort of charm and vivacity in *Dorothy and Her Sister*, a decorative portrait group of distinct piquancy, where the small maiden in white seated in a big armchair is delightfully posed and characterized and where the caressing and protective attitude of the elder sister's form, as she bends over the back of the chair, is a beautiful touch. Thus also in *The Red Box*, a piece of portraiture conceived in the decorative vein, we have a pretty young woman in a silk kimono holding in her hands a vermilion lacquer box, which is contrasted with the accent of orange red in the lining of her wide-flowing sleeves. And in *Ring Toss*, a studio interior with the full-length figures of three dainty little maids at play, there is the element of portraiture, but without any of the formality or literalness usually associated with it. In the foreground of this composition is the wooden peg over which the little girls are endeavoring to toss the ring. A few yards away the eldest of the trio stands poised in an attitude of grace and elasticity, in the act of tossing one of the rings. A smaller girl is bending to pick up a ring which has fallen to the floor. The third figure stands at the



## William Merritt Chase

right of the background, awaiting her turn. The accessories—an easel, an unfinished canvas, etc.—indicate the character of the room.

To the same period of the artist's activity, approximately, belong several other attractive, intimate pages from the life of the Chase children; also the *Girl with a Dog*, a full-length figure of a young person in a design of great carrying quality and fine decorative sweep, and *The Japanese Book*, showing another figure draped in a rich figured Japanese silk gown, one hand holding the book, which has unfolded its pages, covered with bright-colored prints in an impromptu sequence. The practice derived from these fanciful genre pictures, in which the amiable vivacity of his temperament enjoyed a full measure of freedom, was later in his career of distinct usefulness to the painter of portraits. For he was able to impart to the *portrait d'apparat*, the counterfeit presentment of the personage, the *grande dame*, the eminent sitter, whose patronage is the world's chief practical acknowledgment of his success, that tactful and dexterous ease of manner, that arrogant nonchalance of bearing, mingled with that modest naturalness of demeanor and tacit admission of human limitations, which form such an amusing study for the observer of the great, the prosperous, the solid, the influential and the majestic ones of the earth who yield up their secrets to the clairvoyance of the portraitist.

The acuteness of Chase's perception, his good-

natured and tolerant mental attitude, backed by his prodigious grasp on actuality, were certain to make of him a portrait painter of the most modern type; and so it is that circumstances have turned the current of his recent activities into this channel, where all his intellectual suppleness and his vast experience play their part. "It is the personality that inspires and which you depict upon the canvas," to quote his own words in reference to portrait painting. "To make a vivid personality glow, speak, live upon the canvas—that is the artist's triumph." He has had this triumph, this sense of creative power, as many a lifelike portrait from his hand attests. The most emphatic recognition of his achievement and his standing in the profession was the invitation from the Uffizi Gallery, in Florence, to add his portrait of himself to the great collection of self portraits of artists. This work he performed in Florence last summer, and the likeness has now been added to the famous collection, in which the only American artists so far represented are G. P. A. Healey, John Singer Sargent and William M. Chase.

The portrait of the artist's mother in a black silk dress with a white cap, showing her seated in an armchair, full front, two-thirds length, with the hands clasped in her lap, is simple in arrangement and sober in sentiment and, with its unaffected sympathy, contributes a fresh document to the long line of similar testimonies witnessing the worth of filial affection as an artistic asset. *My Daughter Helen*, a half-length portrait of a lovely, chubby maid holding her doll, is a charmingly ingenuous head, with straight hair falling over the ears and stray locks coming down over the forehead; spontaneously and rapidly brushed in with a light touch, it illustrates Chase's *verve*. *Mrs. Tyler of Philadelphia* is an oval bust portrait of a pretty young woman, with fine eyes, who wears a décolleté white gown with a rose at the corsage, a pearl collar and chain. Her face is piquant, alert and spirited in its expression, with a faint hint of latent mockery.

In the three-quarters-length portrait of Dr. Osler, the famous surgeon of the Johns Hopkins University faculty, we have one of the strong, direct, convincing likenesses of men in which Chase has the happy faculty of conveying the impression of intellectual force and virility distinguishing the individual who does things. Another of his most successful portraits of men is the *Thomas Dolan, Esq.*, in which the head is strongly and studiously characterized, and one receives the impression of a sagacious and well-balanced type of character, both shrewd and kindly. *The Misses Gribel* are two



MRS. TYLER

BY WILLIAM M. CHASE

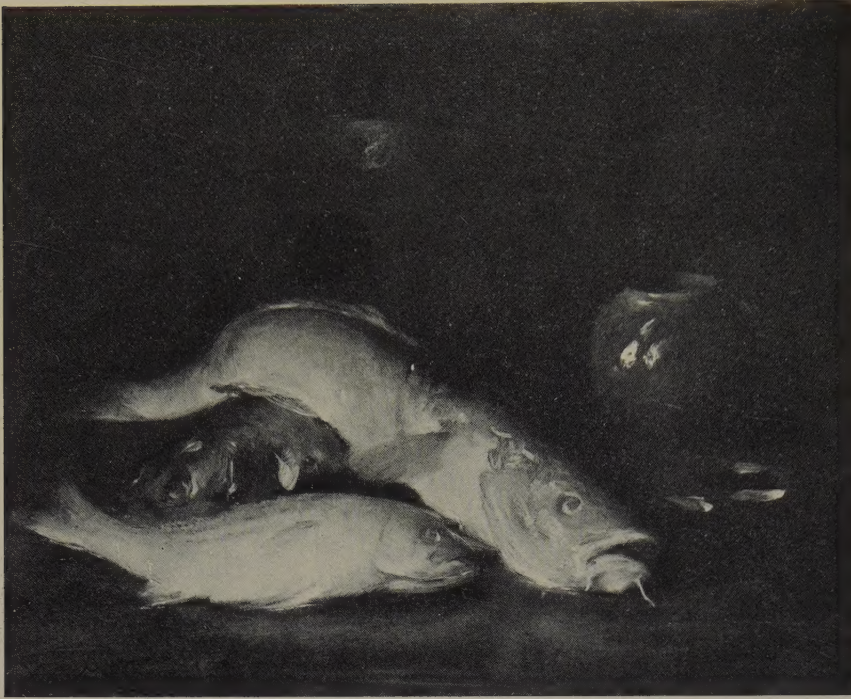




MRS. GUSTAVUS COOK AND CHILDREN  
BY WILLIAM M. CHASE



## William Merritt Chase



STILL LIFE

BY WILLIAM M. CHASE

sisters in white, the younger girl leaning against her elder sister's shoulder. The easy girlish poses are not too formally disposed, and the interlocked fingers of all the hands provide a pleasant hint of the reality of the relationship thus candidly proclaimed. *Mrs. Gustavus Cook and Children* is a family group composed of a young mother and her two daughters—a decorative effect of much brilliancy and felicity. *Miss Earle, of Philadelphia* is a three-quarters-length standing figure of a slender, graceful, elegant young lady in a white gown and a big hat with a white feather, the dark cloak being thrown back and lightly held by one hand. It is a work of distinct charm and of a lively personality. *George H. Earle, Esq.*, is a particularly interesting presentation of a striking and aristocratic elderly personage. The *Young Roman* is a vivid, picturesque sketch of a keen-eyed Italian type; a frank, bold and attractive presentment of a decided temperament.

Among other relatively recent productions of Mr. Chase are *The Sisters*, a portrait group of Mrs. Sullivan and Mrs. Livingston, one of the most elegant and vivacious of his interpretations of the American *mondain* type of the Eternal Womanly; his portrait of Miss Amy Howe, a three-quarters-length figure in white; the portrait of Mrs. William G. Guy; the portrait of Mrs. Just; the portrait of

Mrs. Dr. Jane, and an important series of portraits of men, including those of Dr. Sparhawk Jones, of Philadelphia, Dr. Irvine, Theodore Cramp, Esq., of Philadelphia, Dr. Hurd, of Johns Hopkins University, Dr. Taylor, of Vassar College, Mr. Purvis, Pierce Archer, Esq., George H. Earle, Jr., Mr. Francis Sullivan, John Brock, Esq., Dr. Howe, Mr. Walter Pach, Mr. Alfred Steiglitz, Mr. Cadwalader Washburn and others.

The landscape work, which has been a by-product of distinct value in Mr. Chase's *œuvre*, has a character of precise, candid objectivity, and a cheerfulness that is infectious. The scenes painted in the Shinnecock Hills of Long Island pretend to nothing more complicated than free and happy descriptive pages which give forth an aroma of summer holidays in a most paintable region of dunes, breezes, wild flowers and blue seas. In the compact and sparkling little park scenes painted in Brooklyn and New York may be seen an infinite delicacy of observation and an extreme precision of handling. The note is bright and high keyed, modern and sensitive.

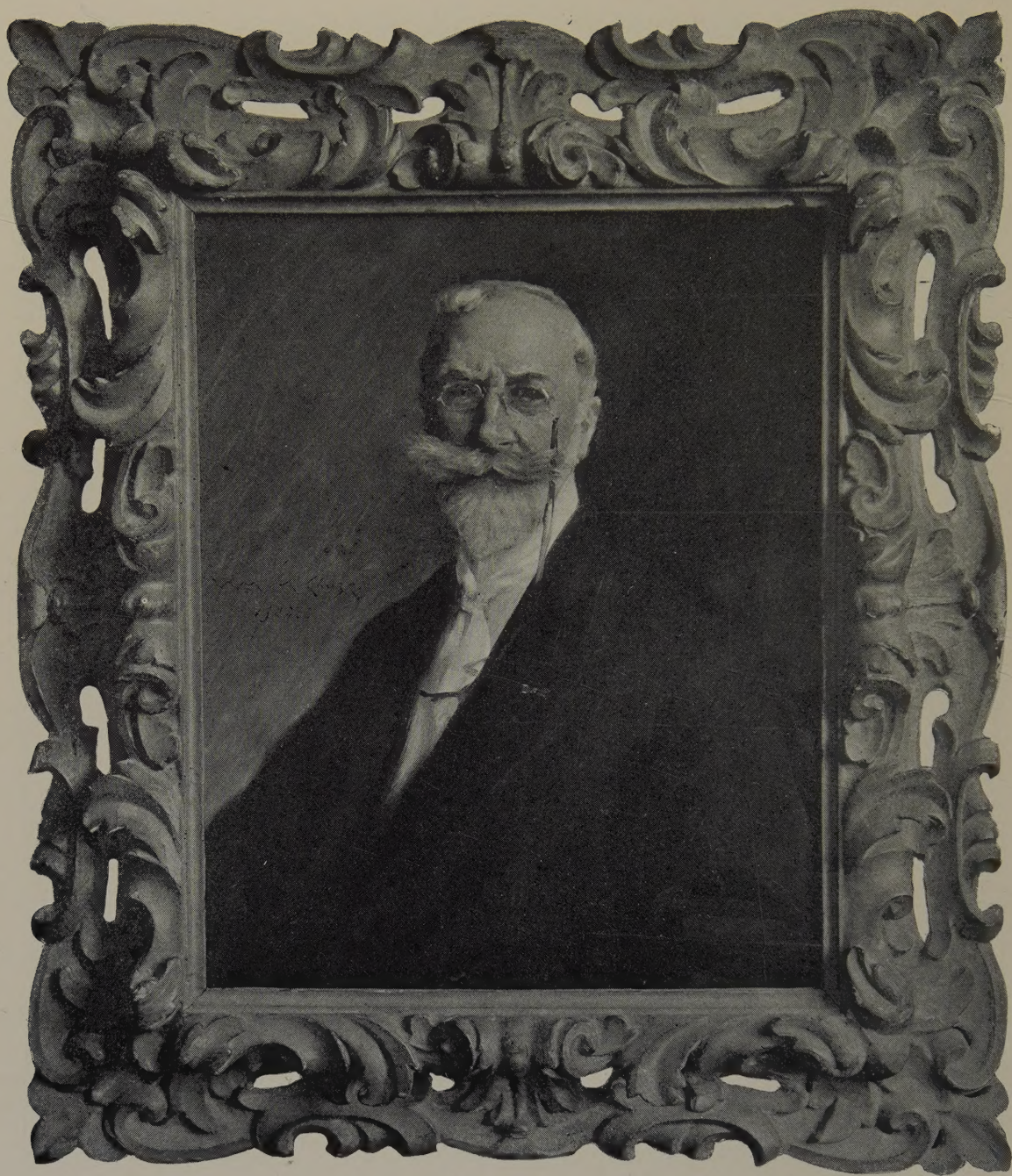
New triumphs have been won by our artist in recent years through his extraordinary *tours-de-force* in the line of still-life painting. A representative canvas of this class was lately shown in the Museum of Fine Arts, Boston, which called forth expressions of unusually emphatic admiration from artists and students. The subject was a group of deep-sea fish, with divers vessels and dishes. Nothing could be more painterlike than the make of his painting. In texture, shape, structure, weight, color, character, everything was broadly and tellingly suggested, with a touch full of confidence, intelligence and significance. There is also in this, as in all his still-life work, the unmistakable revelation of the pleasure that the thoroughly capable craftsman





PORTRAIT OF THE ARTIST'S MOTHER  
BY WILLIAM M. CHASE





PORTRAIT OF THE ARTIST  
UFFIZI GALLERY, FLORENCE  
BY WILLIAM M. CHASE

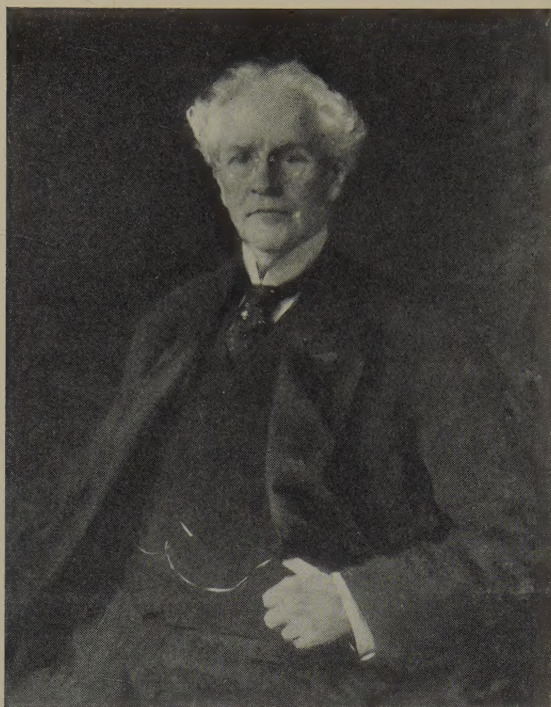




MISS EARLE  
BY WILLIAM M. CHASE



## William Merritt Chase



THOMAS DOLAN, ESQ.

BY WILLIAM M. CHASE

takes in the manipulation of his medium—a gusto and fluency which, as it were, elevate the materialism of the motive into the realm of feeling, taste and almost of imagination. Vollon's touch is not more felicitous, nor is the sense of actuality and vividness more striking in any of his productions.

Born in Franklin, Indiana, in 1849, Chase began his art studies in 1868 under B. F. Hayes, a portrait painter in Indianapolis. In 1869 he went to New York, where he studied under J. O. Eaton, and passed a year in the schools of the National Academy of Design. In 1871 he opened a studio of his own in St. Louis, painting fruit and flower pieces. He sailed for Europe in 1872, going at first to Munich, where he became a pupil of Wagner and Piloty. The beginning of his reputation as a painter was made when he exhibited his *Court Jester*, in 1876, at the age of twenty-seven. Five years later his *Smoker* won for him the honors of the Paris Salon and the Munich exposition. This picture was in point of fact a portrait of his fellow artist, Frank Duveneck, and it has a special interest historically as representing his style when he was fresh from the influence of Leibl and of other Bavarian masters. Chase returned to the United States in 1878, and was prominent in the establishment of the Society of American Artists. The first collective exhibition of his paintings ever held was

that at the Boston Art Club Galleries in 1886. At that time, however, he had been for at least eight years one of the leading figures of the young school of painters in this country, and especially in New York, where his position as a teacher had given him a large degree of direct influence in the formation of talents that needed just the kind of stimulation his ardent personality could lend. W. H. D.

THE Metropolitan Museum announces that in response to a number of requests, and through the generosity of certain friends who have guaranteed the expense, a catalogue de luxe of the paintings by old Dutch masters in the Hudson-Fulton Exhibition will be published as a permanent and worthy memorial of this very remarkable collection. The book will measure about fourteen by ten and a half inches; it will be printed from new type upon hand-made paper, which is to be manufactured especially for it, and every picture included in the exhibition will be carefully reproduced in photogravure. The text, by W. R. Valentiner, will be practically the same as that in the catalogues now on sale, revised and corrected. The book will be sold at cost, but as the work is still in its preliminary stages the price cannot yet be fixed. It will, however, necessarily be expensive.



PORTRAIT OF THE  
ARTIST'S DAUGHTER

BY WILLIAM M. CHASE



*Edward J. Gregory, R.A.*

THE ART OF EDWARD JOHN GREGORY, R.A. BY A. LYS BALDRY.

IF fashion had no power to influence the manner in which the value of an artist's achievement is estimated by the public, it would be safe enough to prophesy that as years go on the art of Edward John Gregory will occupy a position of steadily growing importance in the records of the British School. For the position which it holds to-day has been gained by exceptional quality of accomplishment, by inherent merits which have distinguished it markedly among the many varieties of artistic effort presented to us during the last quarter of a century. Mr. Gregory enjoyed a special reputation as a craftsman whose command over the intricacies of technical practice was unusually complete, and as a student of executive problems who had acquired a wholly remarkable grasp of the details of pictorial production; and through a great part of his life he was regarded as an artist whose intentions were as sound as his performance was satisfying. The fact that he had this reputation is the more notable because he was not, in the ordinary acceptance of the term, a popular artist; he was not, that is to say, a painter who purposely courted popularity, or who laid himself out to attract the crowd by the choice and treatment of his subjects. Indeed, he consistently avoided those themes, sentimental or sensational, and those displays of cheaply effective technical dexterity which so many men have used to put themselves on good terms with the public. What he sought was to realise certain ideals of achievement, and in his

striving after these ideals he was characteristically earnest and quite as characteristically indifferent to the view which might be taken of his aims by people who did not understand them.

But it was just this combination of sincerity and independence that established his reputation among the more serious observers of the artistic activities of our times. Men of very dissimilar æsthetic convictions agreed in regarding him as a painter of exceptional ability, and as one who never disappointed his admirers: he became a kind of recognised institution in the art world, occupying a place apart from the mass of his contemporaries, and he had a solid and appreciative following which estimated not unjustly his right to more than common consideration. Of late years something of this appreciation has spread among the wider masses of the public who do not take



"PICCADILLY"

BY EDWARD J. GREGORY, R.A.



*Edward J. Gregory, R.A.*

art seriously, and his name at least is known to the crowd as that of an artist whom the experts count as of no ordinary importance.

This, however, is scarcely the position to which his work is entitled, or the one which it is likely to occupy in the near future. Vagaries of fashion, or those aberrations in the public taste which are encouraged by the sentimentality, or the foolish love of novelty, afflicting too many of the commentators on artistic movements, may, perhaps, delay the full recognition of the value of his art; but even these bad influences cannot do more than temporarily affect the growth of that larger reputation which is due to him. His real place is among the few great British masters, in the midst of that small group of artists who have in this country established and upheld the highest standard of pictorial craftsmanship, and who have given the most indisputable evidence that they were endowed with that exceptional combination of faculties without which truly masterly accomplishment is impossible. This endowment he emphatically possessed, and he used it with the confidence, the certainty, and the restraint which mark the master in all schools of art practice.

The foundation upon which all the finer qualities of his painting securely rest can certainly be said to be his unusual acuteness of vision. He had in the highest degree the power of intimate observation, and of understanding and recording what he observed. He had the capacity and inclination to study closely and to analyse exhaustively the material which he gathered from nature to use in his artistic undertakings, and in his management of this material he showed a scholarly discretion which never failed to give distinction to his work. Whatever the subject on which

he might at the moment be engaged, whether it was a complex composition like the *Boulter's Lock*, or a little note of some everyday incident in the life of the world about him, whether it was a study in expression and romantic sentiment, like the *Eldorado*, a record of human character like the *Castellan*, or a realistic interpretation of nature like *The Miller's Croft*, he put into it all that it needed in the way of explanatory detail; but this detail he kept always rightly related and properly proportioned, exaggerating nothing and slurring over nothing.

How his acuteness of vision helped him to avoid those pitfalls which make dangerous the way of so many men who seek to realise nature's infinite complexity, is amply evidenced in such paintings as his *Piccadilly*, or the open-air motives,



"IN THE DUMPS"

BY EDWARD J. GREGORY, R.A.  
(The property of W. Vivian, Esq.)





"RUN DRY" BY E. J. GREGORY, R.A.

(The property of H. W. Henderson, Esq.)



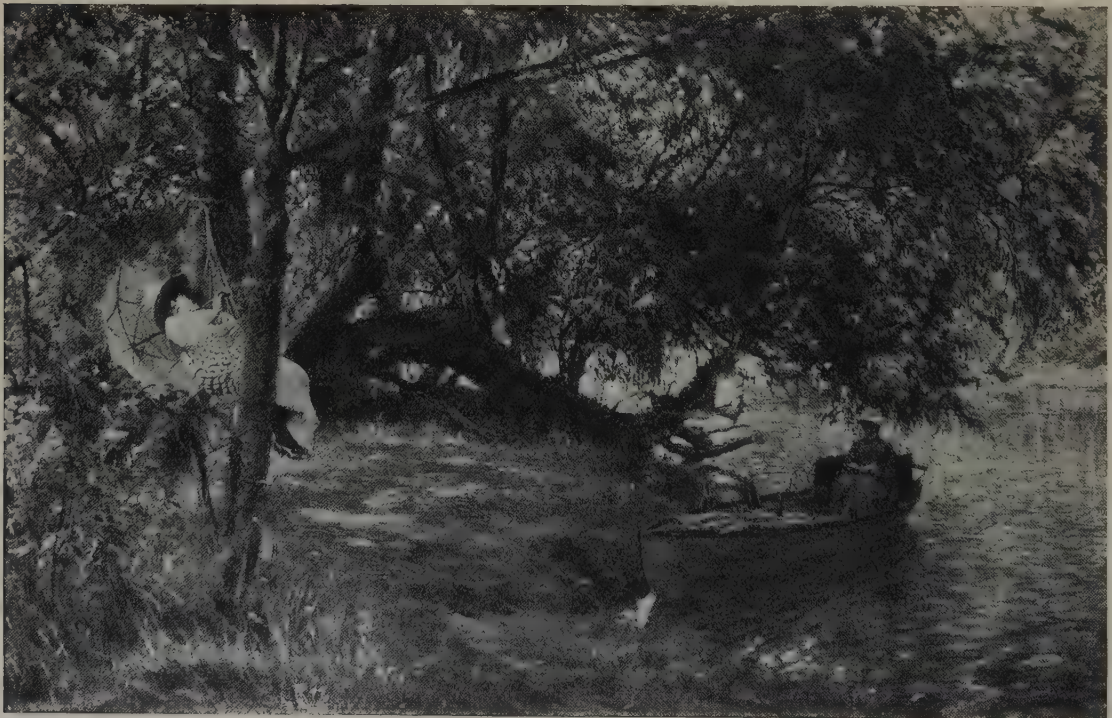
*Edward J. Gregory, R.A.*

*Spoils of Opportunity* and *The Sound of Oars*. Here the search for detail, the desire to record all that he could see, has not tempted or misled him into loss of breadth, and has not induced him to disregard the vital principles of design. His realism is admirable, but the decorative quality of all three pictures is not less to be admired, and the largeness with which they are conceived and carried out is worthy of all praise. To see things in this way, broadly and with a sense of dignified completeness, and yet to be able to draw the minutest distinctions between the little things which fill out the pictorial scheme, is eminently the faculty of the master.

Another quality which gives particular distinction to his art is the certainty and freedom of his draughtsmanship. There is no academic pedantry in his drawing and no laborious effort, but there is a fascinating expressiveness and a delightful flexibility which is obviously the outcome of an absolute agreement between mind and hand. His portraits and his figure subjects convey an impression of unhesitating knowledge of form and contour, and of an exact understanding of subtleties of modelling. They show no struggle with difficulties of statement, everything seems to come right as a matter of course, and to fit together

naturally without any deliberate intention on his part. But in this superlative completeness everyone who knows what the attainment of accuracy in draughtsmanship and modelling demands in the way of patient application and exhaustive study, will recognise one of the most convincing proofs of the thoroughness with which he prepared himself for the responsibilities of his profession. That his work should wear this appearance of having given him but little trouble is of the greatest possible significance, because few painters succeed in concealing so happily the actual struggle by which at the last success has been secured.

There is in his management of the oil and water-colour mediums the same air of confidence that distinguishes his drawing. A lover of high finish, he fell at no time into the mistake of believing that mere surface elaboration would have a meaning unless it logically explained the fundamental purpose of the picture. Finish, as he rightly understood it, meant the carrying on of technical processes until they had fulfilled to the utmost their mission of explanation, until not a touch more was needed to make clear the intention which the picture embodied. So his painting is calm, deliberate and serious, without any fantastic cleverness of brushwork, without any affected



"THE SOUND OF OARS"

(The property of John Maddocks, Esq.)

BY EDWARD J. GREGORY, R.A.





*(The property of  
John S. Sargent, Esq., R.A.)*

"DAWN" BY E. J. GREGORY, R.A.



## Edward J. Gregory, R.A.

graces of touch, but always firmly masculine and studiously complete, and always strictly sound in its mechanical characteristics. The accidental quality, the note of unexpectedness which some painters strain after in their handling cannot be said to have entered into his calculations; he had no love of happy chances in matters of execution. What he wished to do, he believed in doing thoroughly, and few men have acted up to their beliefs with greater consistency.

It can scarcely be accounted surprising that with such a view of his duty as an artist he was neither a very rapid nor a very prolific producer. His studious methods, persisted in through all the stages of his picture-making, demanded time for the full evolution of his ideas, and his reflective temperament encouraged in him the habit of deliberation, lest by some hasty and ill-considered step he should hamper the development of what was in his mind. People who did not understand a point of view so opposed to the hurrying spirit of our times were ready enough to accuse him of laziness and of unwillingness to apply himself—a charge entirely unjust, because it would not be untrue to say that the series of paintings he produced during his life, comparatively small in number though they may be, represents a greater amount of thought and actual work than most other artists have given to an output many times as great.

One admirable result of his slow production was that he never got into the way of repeating himself. He was not one of those men who make a few ideas serve for a large number of canvases and adopt conventional tricks through sheer inability to keep pace mentally with an over-developed manual activity. On the contrary, he covered a very wide range in his choice of subject matter and sought his inspiration in the most diverse

directions. Modern life attracted him, and he painted many pictures, like his *Boulter's Lock* and his magnificent *Dawn*, which vividly record the manners and customs of contemporary society. But he turned often to romantic motives, sometimes deeply imaginative, like his famous *Sir Galahad*, sometimes purely fanciful, like *Will he not come again?* sometimes nobly picturesque, like the *Eldorado* and *Castellan*; and as often he occupied himself with pleasant little character studies, like *In the Dumps* and *Divided Attention*, which gave him opportunities of showing the daintier side of his art. Then there must be added to the list his many portraits in oil and water-colour, and a by no means inconsiderable series of landscapes—a series which includes not only works of the *Miller's Croft* type, but others like *Marooning*, *The Sound of Oars* and *Spoils of*



"DIVIDED ATTENTION"

BY EDWARD J. GREGORY, R.A.





*(In the possession of  
Sir Alexander Henderson, Bart., M.P.)*

"WILL HE NOT COME AGAIN?"  
BY EDWARD J. GREGORY, R.A.



*Edward J. Gregory, R.A.*



"SPOILS OF OPPORTUNITY"

BY EDWARD J. GREGORY, R.A.

*Opportunity.* All these bear, as can be seen, the plain stamp of his individuality, but they do not conform to any set and regular pattern—for which fact we may be devoutly thankful.

There is another fact for which we may be thankful, that he was one of the most characteristically British painters whom the nineteenth century produced. Foreign teaching did not in any way influence his development, for he never went abroad to study; he learned his art at home under the inspiration of British traditions, and this, no doubt, accounts to some extent for the particular character of his accomplishment. He was born in England, at Southampton, on April 19th, 1850, and his boyhood was spent in his native place. He came of an engineering family, for his father was a chief engineer in the Peninsular and Oriental Company's service, and his grandfather, who was in the same service, went as engineer with Sir John Franklin's expedition, and shared that famous explorer's fate. It was only in accordance with the family tradition that young Gregory, at the age of

fifteen, should have found his way into the engineer's drawing-office of the Peninsular and Oriental Company; but at the end of four years he broke with this tradition and came to London to study art instead of engineering.

Of actual school training, however, he did not have much at any time. Before he left Southampton he worked for a while at the local school of art, and he assisted his boy friend Herkomer—now Sir Hubert von Herkomer—in starting a life class in that town, and gained thereby some useful experience. But his study in London was limited to a short spell of work in the South Kensington School, so that he really owed more to self-education than to the precepts of any teacher. His career can be said to have begun in 1871, when he commenced an engagement, which lasted for several years, as one of the staff of young artists who were drawing for the "Graphic"; but he soon succeeded in gaining attention as a painter, by the works he exhibited at the Dudley Gallery and in the galleries of the Institute of Painters in Water Colours, of





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"BOULTER'S LOCK." FROM THE OIL  
PAINTING BY E. J. GREGORY, R.A.





"ELDORADO"

BY EDWARD J. GREGORY, R.A.



"THE CASTELLÁN"

BY EDWARD J. GREGORY, R.A.  
(*In National Art Gallery, Adelaide, S. Australia*)



## Edward J. Gregory, R.A.

which society he was elected an associate in 1871, and in which he held the office of President from 1898 till his death. His reputation rapidly advanced as he increased the number of his contributions to the various exhibitions, and before long he set the seal upon it by showing his wonderful portrait of *Miss Galloway* at the Grosvenor Gallery. His election as an Associate of the Royal Academy followed in 1883, and he reached the rank of Royal Academician in 1898, so that in his comparatively short life of fifty-nine years he secured a sufficient measure of the distinctions which can be gained by successful artists in this country.

But it is interesting also to note that his art, with all its essentially British characteristics, has received the stamp of official approval quite as generously abroad as it has in this country, where its particular merits might presumably have been better understood. Gold and silver medals were awarded to him at the Paris International Exhibition in 1889, a medal at Munich in 1891, the gold medal at Brussels in 1898, and another gold medal at Paris in 1900; so it can be plainly seen that his independence, his choice of a direction apart from the bulk of his contemporaries, and his lack of conformity to the conventions of the moment, have not made him seem to foreign judges to be unworthy of the highest honours. All people, indeed, who estimate without bias and with a sufficient degree of intelligent understanding the extent of an artist's capacity, must agree that all the distinctions won by Mr. Gregory were amply due to him, and that he earned them fully by his unceasing efforts to reach the highest level of artistic expression. He was too great an artist to aim at anything but the highest; and only a man of unusual powers, of unusual self-restraint, and of quite

uncommon sincerity in the pursuit of an ideal, could have maintained so splendidly the quality of his accomplishment. That he did maintain it is proved convincingly by the works he has left us, and unless future generations adopt standards in art quite unlike those against which the achievement of past centuries has been measured, he must always be held in honour while these works exist.

His Majesty the King has been graciously pleased to grant a Charter and Diploma to the Royal British Colonial Society of Artists. The Society, which has now been in existence twenty-one years, and of which Her Majesty the Queen and H.R.H. Princess Louise, Duchess of Argyll, are honorary members, recently dispatched an important collection of pictures to Montreal which are now being exhibited there.



"THE MILLER'S CROFT"

BY EDWARD J. GREGORY, R.A.



## Alfred Gilbert

ALFRED GILBERT AT BRUGES:  
BY ALYS EYRE MACKLIN.

TO find him there is not easy. The hermitage to which he retired ten years ago is on the far side of the town, and you must thread your way in and out of many narrow thirteenth-century streets and the maze of little canals that makes Bruges the pale "Venice of the North" before you are balancing yourself on the cobble stones of the lost little street where his home offers an inscrutable front to the rare passer-by, its long windows shrouded by impenetrable curtains, its green door obstinately closed.

When Gilbert took it, the house, rambling and old like many another in this old-world city, had stood empty for ten years because of its reputation for being haunted. It cannot be said that the information that only one ghost, and that not too well authenticated, has been seen, altogether dissipates the impression given by the legend. The living rooms are away from the street, giving on to the enclosed garden; and airy, well-lit and flower-filled though they are, their loftiness, wood-panelling, big chimneys and simple furniture combine to an effect of almost monastic austerity. They are chained together by flights of little steps that go sometimes up, sometimes down, and the vague sense of some unknown Beyond thus given, all wrapped in the wadded silence of Bruges, heightens the effect of the atmosphere that clings to old houses in general. The garden round which the house originally went in the form of a square is still more pregnant with strange meaning. It is gay now with rose bushes and fruit trees, but it used to be a graveyard.

Down one side of it runs the studio. This was once a stable; but Gilbert transformed it into an ideally practical atelier, well lit, with a clean sanded floor and containing nothing but what is necessary for work. A comparatively recent change was the raising of the roof to accommodate the enormous white figure that startles you when you set foot within.

Poised on one foot on one of the exquisitely moulded pedestals we associate with Gilbert, its great wings outstretched, one arm flung up above its head, this is a *Victory* that is an almost living expression of triumph. The delicately featured face, uplifted beneath an enshrining head-dress of three circles twined with leaves and flowers, is so intent with joy, you almost have the illusion of hearing the cry escape from the unclosed lips.



PORTRAIT OF ALFRED GILBERT, M.V.O.

FROM A PAINTING BY FRANCIS P. PAULUS  
(Photograph by M. Maurice Renard, Auditeur Militaire de  
Flandre Occidentale)



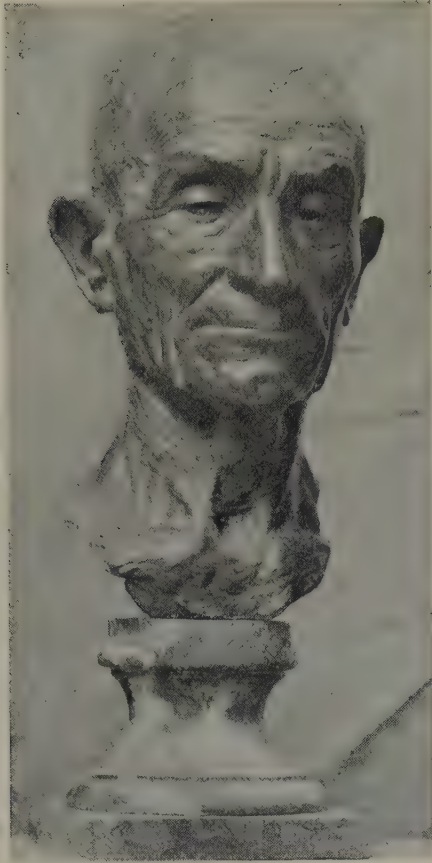


*(Photo: Max Jacobs, Bruges)*

STUDY FOR AN URN  
BY ALFRED GILBERT



## *Alfred Gilbert*



HEAD OF A CAPRI FISHERMAN  
BY ALFRED GILBERT  
(Photo: *Hollyer*)

Surely never before was Victory so gladly victorious, so victoriously glad. Certainly never were such strength and size also so suggestive of the more delicate beauty of life, of the lark's song on a spring morning, of foals racing in dewy fields, of the spirit of joy in living. It is not life fixed in clay; it is clay transformed to life. Near it is his intended diploma work, a great vase of which the mouldings are symbols of his own life and life's work. An historic funeral monument stands by. At a distance this is simply a dignified urn with modellings that suggest with a curious inversion of sentiment the inspired curves of the magnificent presentation *épergne* made for the late Queen; but when you look into it you find it alive with the strange emblematic faces and figures half-concealed beneath much of his work. An almost completed chimney-piece with a symbolic history of life and death in high relief will also rank among his most remarkable productions.

If you did not know him intimately, you would

be astonished to find how difficult it is to get the master to speak of his work, past or present. "It is nothing, nothing," he says hurriedly, and would probably lead the questioner from the studio if he persisted. To understand such diffidence in face of the splendid achievement that has placed him first among English sculptors, indeed, to understand Gilbert, artist or man, at all, you must realise the excessiveness that runs in his blood and which, exaggerating already fully developed and very complex qualities, makes him one of the most remarkable artistic figures of his age. An extraordinarily acute sense of beauty—only those who have seen the big, vigorous, self-contained man change colour and his eyes moisten as he looks into some weed he has picked up, a shell, or perhaps a stone, can guess how acute this is, how



STUDY FOR A BUST  
BY ALFRED GILBERT  
(Photo: *Jacobs*)





EPERGNE PRESENTED TO QUEEN VICTORIA AS A JUBILEE GIFT FROM THE ARMY IN 1887. BY ALFRED GILBERT.



## Alfred Gilbert

thin the veil between his eyes and the ultimate perfect beauty that has been the chimera of every true artist since the world began—this keen and exalted vision is always at war with the exaggerated height of his ideal of what his own production should be; and the struggle to concentrate his imagination and express himself in clay, is proportionately great. The story of good work destroyed in fits of despair when the matter eluded the aim, repeats itself all through the history of art, but in Gilbert's case it is a simple statement of fact to say that, pushed by a dissatisfaction that with him at times amounts to a malady, he continues to throw aside and break finer work than that which eventually leaves his studio. Yet there is no artist quicker to see beauty in the work of others, and those who used to be his students at the Academy will tell of his generous praise of anything that even suggested the ideal aimed at.

An almost meticulous thoroughness, curiously at variance with the breadth of his work, is another complexity that makes him more than many artists his own sickness and pain. There is nothing too small to have infinite pains and un-

limited time lavished on it. He will spend weeks in perfecting some tiny goldsmith-sculptor ornament that is to have an unimportant place on a slightly larger piece of work. Upstairs, in a little room converted into a sort of chapel, there are still five of the twelve saints which are to figure on the superb tomb by which he immortalised the Duke of Clarence—little statuettes reminiscent of the "garden of sculpture" of the Fawcett Memorial in Westminster Abbey. To you they seem flawless gems of art, as, indeed, did the elaborate tentative studies for them, which, by-the-way, were sold privately to provide a better means of expression, and were very wrongly exhibited without his permission. They have not yet, however, attained the desired perfection, and from time to time days are spent in designing new and re-arranging the separate metal parts that will complete them. It is just the same with larger work. The *Victory*, already mentioned, for instance, would, in the case of most sculptors, have been enlarged by mechanical processes from a careful sketch model. That is not Gilbert's way. Mounted on a scaffolding, he adds or takes away



TOMB OF H.R.H. THE DUKE OF CLARENCE IN ST. GEORGE'S CHAPEL, WINDSOR  
(Photo: Hollyer)

BY ALFRED GILBERT



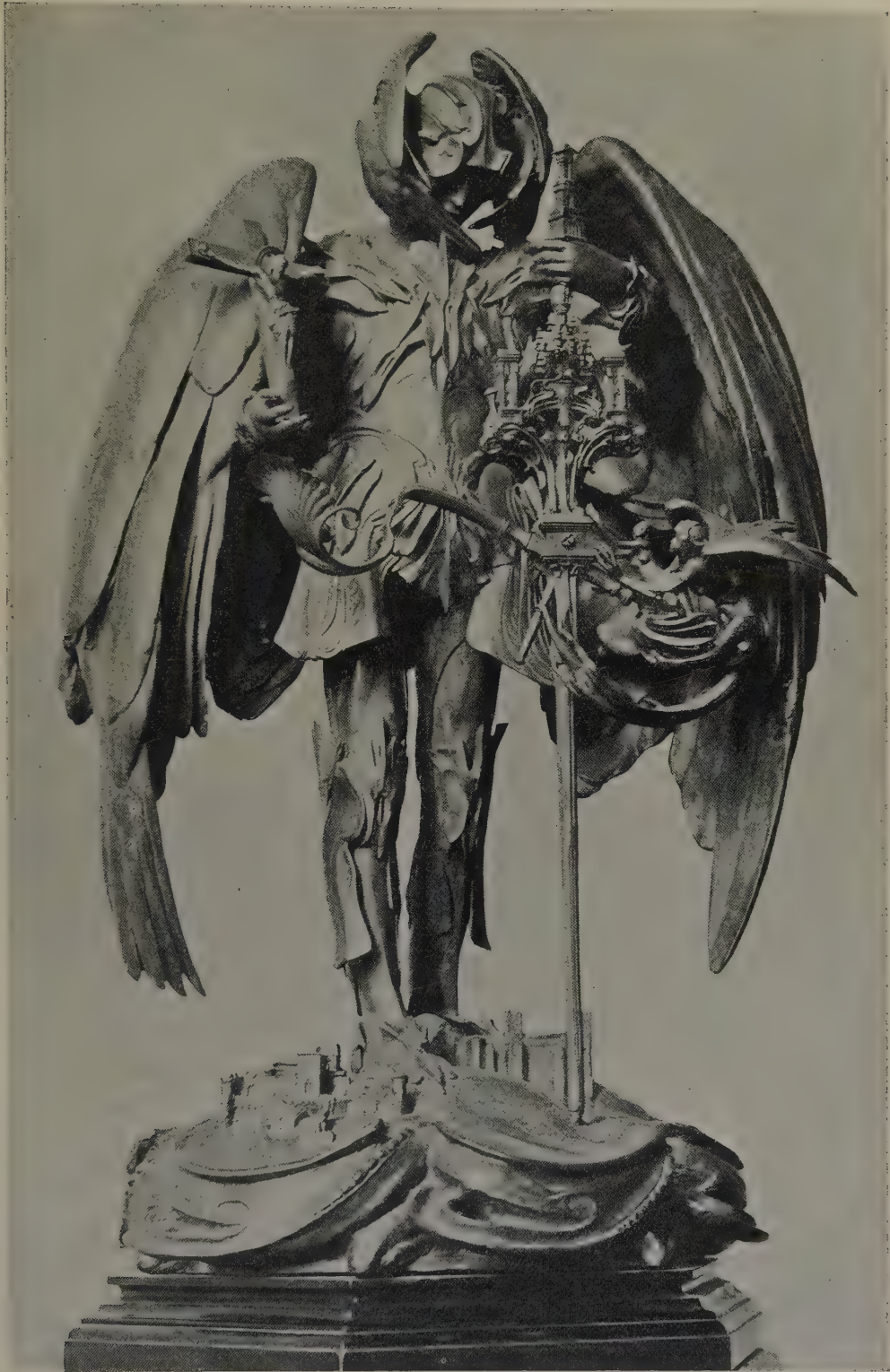


"ST. GEORGE." WORKING MODEL FOR THE  
STATUETTE ON THE CLARENCE TOMB,  
WINDSOR. BY ALFRED GILBERT.









"ST. MICHAEL." WORKING MODEL FOR  
STATUETTE ON THE CLARENCE TOMB.  
BY ALFRED GILBERT



## Alfred Gilbert

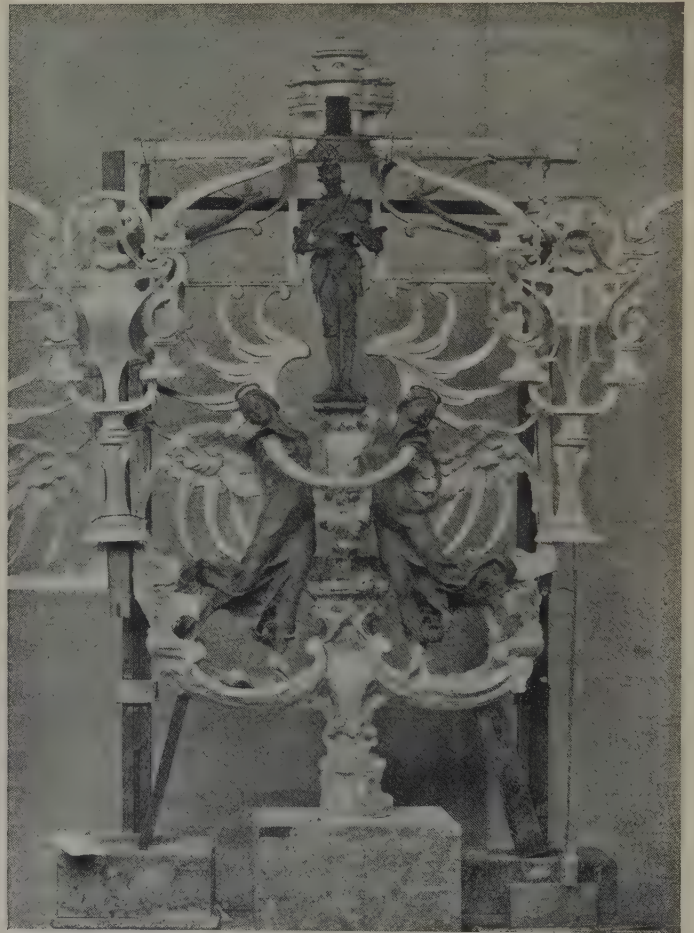


FONT IN MEMORY OF THE  
MARQUIS OF BATH'S SONS  
BY ALFRED GILBERT  
(Photo: Hollyer)

every handful of clay or plaster, so that when finished, the great figure, conceived in his brain, built up with the sweat of his body, informed with the mysterious living Something which every inspired artist incorporates in his work, is as much his production as the new-born child is flesh of its mother's flesh.

It has been regretted by art lovers who know these characteristics, and know also that comparatively little of importance has

left his hands these last few years, that some of his discarded beginnings cannot be handed on and completed by other artists. Looking round the studio—the sculptor momentarily oblivious of you as he tenderly folds the cloths round a statuette—this regret becomes intelligible, and knowing the chances are that, for one reason or another, some of the beautiful studies, and much more advanced work too, will never see completion, you are tempted to echo it. But, to return to the simile already used, as well ask the mother to bring forth her offspring before it is ready to face the world as Gilbert to part with what does not in some degree satisfy him. In him you have the highest expression of the artist for whom his work stands first and alone, and no consideration of any description, moral or material, can interfere with what he believes to be his “duty to art,” or touch his obstinate will to achieve. For though in the forehead and upper part of the head much resembling Beethoven, and the piercing blue eyes are those of one whose chief vision, keen as the outer is, remains the inner one of the seer of visions, the dreamer of dreams, the man has the jaw of the pugilist. If this unusual complexity blends into a whole that suggests the naval man



PART OF SCREEN ROUND THE CLARENCE TOMB AT WINDSOR  
(Photo: Hollyer)  
BY ALFRED GILBERT





"THE VIRGIN." WORKING MODEL FOR THE  
STATUETTE ON THE CLARENCE TOMB,  
WINDSOR. BY ALFRED GILBERT.









(Photo: *Hollyer*)

"THE ENCHANTED CHAIR."  
BY ALFRED GILBERT



## Alfred Gilbert

—the clean-shaven, strong-featured, well-built solid figure, breezy fearless attitude, and simple manners, heightening the impression — the effect of that fighting jaw and set mouth remains the same, and you feel that it is good for those who might have been his adversaries that his fight has rarely been for anything but the right to live in accordance with his artistic ideals.

To get the key-note of this complex personality, however, you must follow Gilbert into his music-room, a lofty chamber where the light of two or three wax candles shows a piano, a little organ whose tall back and candlesticks suggest an altar, and—shadows. Silently he seats himself at the piano, where he transforms early English melodies by weaving into them rippling embroideries, drops into songs he composed in bygone days for his children, passes on to Beethoven, to Bach's fugues, and presently goes to the organ, where he loses himself in improvisation. Listening,

you feel that but for the dominant plastic gift, he would have been a great musician. The son of two celebrated musicians, descendant of a line of five, he was not only cradled and brought up in music, but one might say born of it. Hence, of course, the uniquely harmonious, entirely musical form of expression in sculpture which has founded a school and echoes in the work of nearly all young English sculptors. Hence also the excessive, the violent temperament that makes him an enigma to the evenly-balanced, and sets him apart even among artists.

When finally you sit down to the simple supper, waited on by your host whose talk is ever of ideas, books, theories—he rarely leaves his house, sees no papers, writes few letters, knows practically nothing of what is going on in the world—a shadow of his monastic detachment has fallen on you, and looked at from the inside, the existence of this man—which is not what we others understand as life,



LOWER PART OF SHAFTESBURY MEMORIAL FOUNTAIN IN PICCADILLY CIRCUS. (Photo: Hollyer)





SHAFTESBURY MEMORIAL FOUNTAIN,  
IN PICCADILLY CIRCUS, LONDON.  
DESIGNED BY ALFRED GILBERT.

*(Photo: Hollyer)*



## Alfred Gilbert



STUDY FOR A "VICTORY"

BY ALFRED GILBERT

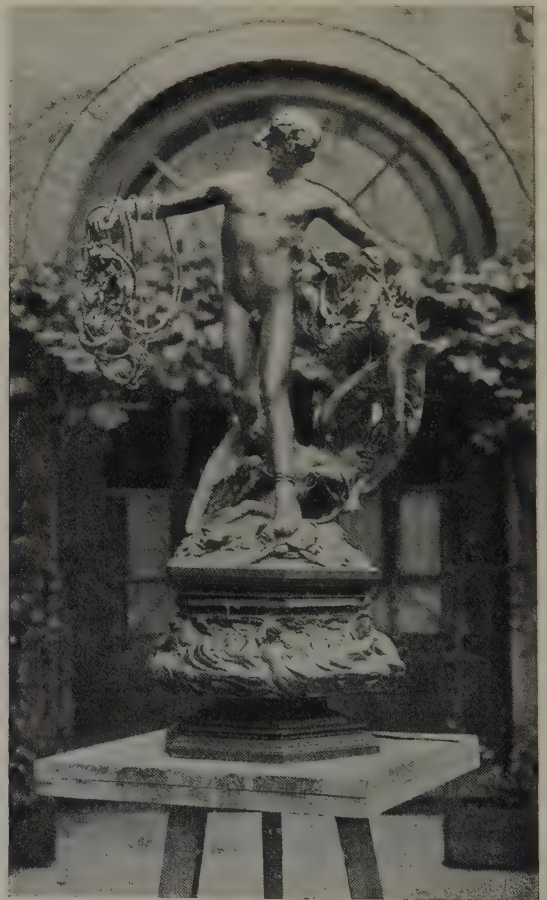
for he is not as other men—appears logical—and great. His want of grasp of the material side of things, his impatience of any restraint that would place him in a groove or control his actions, his inability to measure time by figures on a dial, his lofty scorn for prejudice, his ferocious pride that keeps him silent where others would hasten to explain, all the unusual personal characteristics that have helped to make him one of the most discussed and least understood of men, how unimportant they seem when they are merged in a devotion to art that takes no count of the wealth and brilliant social position that might be his could he first accommodate himself to the age in which he lives, and then crib, cabin, and confine his work by encompassing it with numerals and calendars! If the faculty of com-

parison asserts itself, we shall probably find ourselves thinking of Leonardo, with whom Gilbert has so many qualities in common, both as man and artist, or of those other old masters whose work lives because it was their religion, and whose souls animate the priceless materials by which they attained immortality.

And you leave the quiet retreat wishing, as so many others have done, that the conditions still obtained under which those old masters worked—that a country still saw it honoured itself in fostering genius by arranging material circumstances so that, with no sordid cares to vex the mind and dissipate nervous energy, with no limit set to the nature of the work or its period of completion, the great artist might be free to follow the wayward moods of inspiration and thus enrich the world with the best that is in him.

A. E. M.

POSTSCRIPT.—As many readers of *THE STUDIO*



"THE CALL OF THE SEA"

BY ALFRED GILBERT

(From photo by M. Maurice Renard)

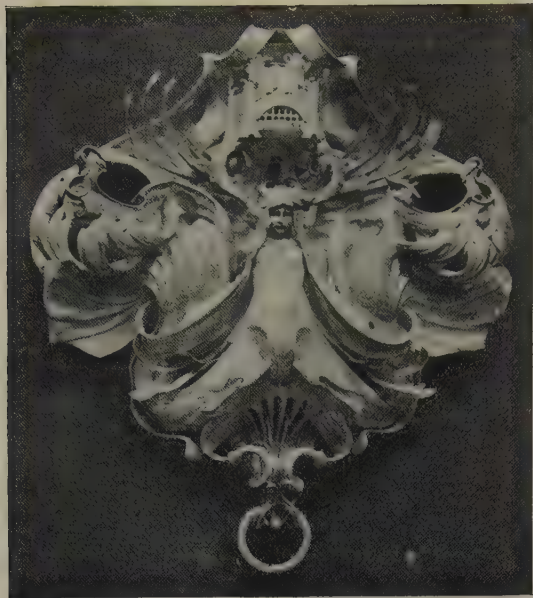




STUDY FOR A "VICTORY."  
BY ALFRED GILBERT

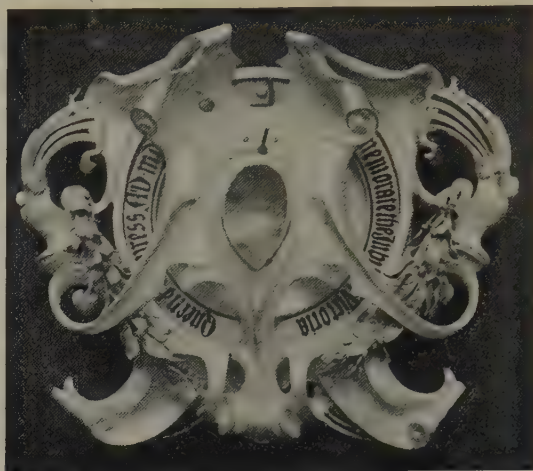


## *Alfred Gilbert*



FRONT CENTRE OF PRESTON MAYORAL CHAIN  
BY ALFRED GILBERT

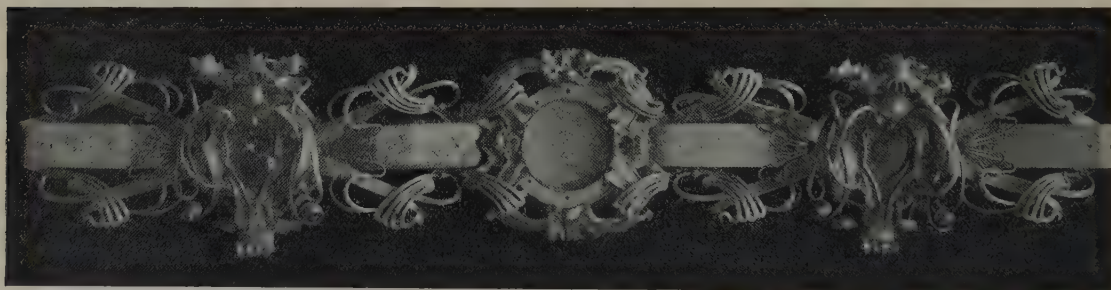
Windsor, an altar-tomb of which it has been said that "in old days a work of such magnitude would have been considered enough for the achievement of a life-time." Gothic in suggestion, it takes the form of a kind of shrine. The sarcophagus, with



BACK CENTRE OF PRESTON MAYORAL CHAIN  
BY ALFRED GILBERT

may be unfamiliar with much of Mr. Gilbert's work, the occasion has been deemed opportune for reproducing a selection of his more notable productions. It is much to be regretted that no complete picture can be obtained of the Duke of Clarence Memorial in St. George's Chapel,

a bowed angel holding a crown of immortality over the head of the recumbent figure and a weeping Eros at the foot, is high up in the air, and] is



SILVER MAYORAL CHAIN

BY ALFRED GILBERT



THE PRESTON MAYORAL CHAIN

(Photos by Hollyer)

BY ALFRED GILBERT





*(Photo: Hollyer)*

STUDY FOR A "VICTORY"  
BY ALFRED GILBERT





MEMORIAL TO RANDOLPH CALDECOTT IN  
THE CRYPT OF ST. PAUL'S CATHEDRAL.  
BY ALFRED GILBERT

*(Photo: Hollyer)*



## Alfred Gilbert



CANDELABRUM IN  
MEMORY OF LORD  
ARTHUR RUSSELL AT  
CHENIES, BUCKS  
BY ALFRED GILBERT  
(Photo: Hollier)

protected by a wonderful open-work screen, in which, suggested by the traditional tree of Jesse, are the figures of the patron saints of the prince and his house. As an example of Gilbert's thoroughness it may be mentioned that he spent two years over the *Sz.*

*George*, the armour being an invention that not only gives a *resumé* of the lines of the monument, but one capable of being used as a perfect working model for a suit of armour. And every statue is as perfect, as unconventional and full of delicate poetical imagination as that of the beautiful Virgin whose feet are held in a circle of thorns that sprout up to fill the hands with rosebuds and crown the head with full-blown flowers. Queen Victoria's *épergne* is a fine expression of the tense nervous energy that informs all Gilbert's work. The Shaftesbury Memorial Fountain at Piccadilly Circus lives in the sculptor's memory as a severe artistic disappointment. It was only when it was being set in place that it was realised that the original design, one in which jets of water bursting in all directions from the ornamental centre were to form a cascade that was to fall ceaselessly into a deep stone basin, was not practicable owing to the quantity of water that would be needed, and alterations followed that completely changed the character of the fountain. To a series of statues in which Gilbert strove to symbolise the progress of his life's work, and in which are included the *Perseus Armed* and *Icarus*, belongs *The Enchanted Chair*. A desire to break away from matter-of-fact expression in sculpture and embody in it ideals and dreams, inspired it; but it failed to satisfy him, and after keeping it in plaster for some time, he broke it up, with many



"ST. GEORGE AND THE DRAGON" (INCOMPLETE)

BY ALFRED GILBERT



## *The Etchings of J. F. Raffaelli*



SKETCH PORTRAIT OF MONS. POFF  
BY ALFRED GILBERT  
(From photo by Mons. Maurice Renard)

similar things, when he left for Bruges. A recent piece of the symbolic work in which he excels is *The Call of the Sea*, just being finished at Bruges. The idea, that of a boy half afraid as he looks into the piece of seaweed he has picked up and in which he sees a mermaid beckoning him while another stretches to place her lips on his heart, was suggested by an episode in the early life of one of his sons, now in the Navy. The incomplete study of a funereal urn will recall the exquisitely tender group shown at the Royal Academy two or three years ago. The Preston Mayoral chain is one of many precious objects which proclaim Gilbert's genius in goldsmiths' work.

For several of the photographs used for the illustrations, thanks are due to a friend of Gilbert's—M. Renard, a Belgian military judge, and Mr. W. Vivian has kindly given permission to reproduce the working models of three statuettes intended for the Clarence tomb.

## THE ETCHINGS OF JEAN FRANÇOIS RAFFAELLI. BY HENRI FRANTZ.

DURING the early part of the past summer the whole of the Galeries Petit were given up to an exhibition in which was grouped together almost the entire work of Jean François Raffaelli—the product of forty years' ardent and unceasing labour.

It is rather a delicate test to submit a man's talent to such proof as this, but Raffaelli came out of the test with flying colours, and to all the visitors to the show who came with unbiassed minds the work of twenty years ago appealed with the same freshness and charm as the work of yesterday.

It would give me the very greatest pleasure here to pass in review the life work of Raffaelli, who is to me so dear both as man and as artist, but I must renounce this undertaking, firstly, because this would be to do again, with far less talent, what M. Arsène Alexandre has done in a book published recently, and further, because he has already been the subject of two articles in *THE STUDIO*. I shall therefore merely content myself with saying a few words about some of his remarkable etchings.

Etching takes a very important place in the work of Raffaelli. True, he is a great painter, but he is also in exactly the same degree a great engraver. This combination of talents is a thing



"NÔTRE DAME DE PARIS"

BY J. F. RAFFAELLI





"LE BOULEVARD DES ITALIENS,  
PARIS." FROM THE COLOURED ETCHING  
BY JEAN FRANÇOIS RAFFAELLI.







## *The Etchings of J. F. Raffaelli*

by no means infrequently met with in the history of art. A long list could indeed be given of artists who have wielded with equal perfection the brush and the burin, but to give such a list would be a puerility of which I have no intention of being guilty now. Again, Raffaelli's activity as an etcher is on a par with his activity as a painter. He does not, as some others do, devote himself during certain years exclusively to etching, during others again entirely to painting. No! he keeps both brush and needle to the front, treats the same subject in both techniques, and, better still, uses the one to profit him in the use of the other. So we find this rough sketch in oils or chinks brushed in in a few seconds before nature will afford him, very happily, the *motif* for the execution of a care-



“LES GRANDS ARBRES”

BY J. F. RAFFAELLI

fully worked and finely finished plate in colours, and this figure, so assiduously drawn with the needle, will mayhap find a place in the composition of one of his important paintings. One is not,



“LA MADELEINE”

BY J. F. RAFFAELLI



## *The Etchings of J. F. Raffaelli*

therefore, surprised at finding in the mode of execution and in the subjects of these pictures of Raffaelli all the essential characteristics of his talent; and further, in all this important series of etchings, which in themselves form a huge catalogue, one finds the same passionate love of the artist for life in all its manifestations and all its diverse forms, and the same scrupulous care to render the subjects with the most conscientious fidelity.

As Raffaelli has himself in other words so excellently written, when a man is sincere and frank—as he himself surely is—when he strives honestly to obey the command to “know thyself,” nothing can be more precious than a few lines of autobiography. I may mention in passing that Raffaelli, when in the mood, is a most charming writer. His book in which he notes down the strolls he has taken in the Louvre, is, by virtue of its grace and unaffectedness, one of the best things an artist has written since Fromentin, and at the same time his wide knowledge of painting makes

the work an extremely valuable critical essay. It gives me, therefore, great pleasure to quote Raffaelli's own words, so delightfully explaining himself:

“I have lived my life just as I have found it,” he writes, “precarious or assured as it may be. I have never made any attempt to change my environment or to discover another nature and another humanity to those which I know and of which I myself form a part. From my earliest years I have had the presentiment, and later on I came to see, that the phenomena of life are no more wonderful elsewhere, nor more worthy of consideration, than in one's immediate surroundings. I have not wandered from country to country seeking for the picturesqueness which some of the greatest painters have so fully discovered. I have always lived in places where the life of nature appeared to me inseparable from the life of man. In the places where I have passed my life there have always been houses and passers-by. Poets whom I adore have sung in



"LA ROUTE DE LA RÉVOLTE"

BY J. F. RAFFAELLI



## The Etchings of J. F. Raffaelli



"LA NEIGE"

BY J. F. RAFFAELLI

praise of the country; there have been noble men who have passed their lives amid rustic surroundings and whom I admire, but, as for myself, I have never been able to be other than a dweller in towns. I love the great cities, these agglomerations of old monuments and of human habitations, these crowds of people, terrible in their vastness, which so often dissolve merely into innocent groups of loungers. I love my fellow-men, moved as they are in the midst of this great *mêlée* by similar sentiments to those of which I am myself conscious, and who are in quest of the same elusive and uncertain happiness as myself. I have been exalted by all the joys and disturbed by all the sorrows which rejoice or sadden them all—middle class, workpeople, women, children, miserable outcasts, and those valiant spirits who accept proudly their lot. Have I been successful in transferring to my works as an artist, whether in the dingy fields of the outskirts or in the shaded avenues, bedecked with flowers, of the town, something of this spirit which moves me as a man and as a human being? This I avow is the sum of

my ambition, and this it is that has replaced as strongly and with the same ardent flame the fires of my youthful enthusiasm."

Here, then, are some of Raffaelli's etchings. With the exception of a luminous and dainty landscape, between the trees of which there flows the cool, clear water, we have chosen more particularly some of the Parisian landscapes. Raffaelli is to-day, *par excellence*, the painter of the great city, and is the worthy successor in whose works is found the consummation of all that pleiad of artists who for more than a century and a half past have applied themselves to study the beauty and the poesy of the delightful Parisian scenes. For truly this painter does not stand isolated. Although he is so modern, and although his technique is so very different, he forms another link in the chain of the great painters of the capital. We hail him as descendant of Servandoni or of Demachy, both of them lovers of beautiful composition; of Louis Moreau, who also painted skies both liquid and aerial; and of Michel, who drew out all the picturesque qualities of the mills

## *The Etchings of J. F. Raffaelli*



"LA GARE"

BY J. F. RAFFAELLI

of Montmartre, and the sadness of the faubourgs ; and, lastly, of the romanticists Bonington, Johannot, Devéria, Rocqueplan. Raffaelli rounds off and completes the work of all these by the intensity of his modernism, and by his very personal conception of the life of the present day.

It is, therefore, with extreme pleasure that one turns over these proofs—in seeing first this view of the Madeleine so full of life, so lightly, so directly executed, the seething crowd and the palpitating life of the Boulevard des Italiens, the noble and lofty majesty of Notre-Dame seen from the same spot from which Bonington painted it, the melancholy of the deserted districts and barren parts of the environs—how fully these and many other works realise the ideals of modern life !

A word must also be said about the etcher's technique. For a long time Raffaelli has been interested in etchings in colours, fully realising that this charming art had fallen into disuse. He has, furthermore, himself told us how this art, since the days of Debucourt, Janinet and Watteau, had been revived in a few tentative efforts by Bracquemond, by Henry Guérard, and by himself. One remembers that in 1893 MM. Boussod et Valadon published a series, called "*Les Petites Gens*," of etchings in colours by him. I remember also the

exhibition of forty engravings which he held in 1898, and from which sprang that important association, *La Société de la Gravure en Couleurs*, whose salon achieves such a great success each autumn. Like the engravers of the eighteenth century Raffaelli adheres to the principle of multiple printings. His only innovation has been to substitute for plates printed in tint or wash, plates cross-hatched with the dry point, and executed with exceeding fineness. It is this that gives to his works their own particular character, and which suffices to distinguish them markedly from the productions of his contemporaries, if, indeed, they have not already attained a position ahead of all others by their bold frank vision and distinctive interpretation of nature and life.



"SUR LE CHEMIN"

BY J. F. RAFFAELLI



## *Nature Subjects in Japanese Design*



"SUMMER"

BY HŌITSU SAKAI (KŌRIN SCHOOL)

### THE APPLICATION OF NATURE SUBJECTS TO DESIGNING IN JAPANESE ART. BY SEI-ICHI TAKI.

FOREIGNERS who are at all familiar with Japanese arts and crafts will notice with what aptitude and in what a distinctive manner natural objects are brought in for the purpose of ornamental designing. This extreme partiality of the Japanese to objects of nature for art decoration is in general ascribable to their deep sympathy with nature itself, a sympathy which in course of centuries has been fostered by the salubrious climate of the land, its picturesque natural scenery, and its beautiful fauna and flora. The Chinese likewise have a keen sensibility for the beauties of nature, and like their insular neighbours they frequently apply natural things to

artistic purposes. The two nations are at one so far as the adoration of nature is concerned, but in their conceptions of it they widely diverge. The Chinese are rather inclined to hold either a sublime or a gloomy conception of nature. And this with reason; for in the first place their country is rich in scenes of continental magnitude, which impress their minds more by their majesty than by the graceful picturesqueness which characterises the scenery of the neighbouring empire. Then, as illustrated by their history, the Chinese have learned to love nature as the result of their traditional custom of resorting to a recluse life to avoid the routine of worldly duties, a custom which originated in the practices of ancient political malcontents. From ancient times China has been harassed by frequent changes in imperial dynasties; and each such contingency has thrown it into the horrors of

## Nature Subjects in Japanese Design

revolutionary war. Loyal subjects, especially high-minded statesmen and scholars of the ex-dynasty, would refuse posts in the new government, and retire to the mountains or solitary rural districts to spend the rest of their days in communion with nature. So with the Chinese the love of nature was generated by a life of isolation, and in consequence came to be associated with melancholy thoughts. It may not be fair to consider their regard for nature as being universally related to seclusion; still it is true that this gloomy influence has asserted itself in their literature and art.

The Japanese, on the contrary, have always appreciated nature in her more cheerful aspects. To begin with, they are by nature averse to seclusion, though it is true that in the mediæval ages they were for a time affected by the pessimistic influence of Chinese teaching and of the depressing views of life held by a class of Buddhists. But, after all, they did not in practice follow the examples of their Celestial teachers, having always preserved their national characteristic of discharging the duties assigned to them to the end against all obstacles. With their optimistic outlook on life, the Japanese delight in things that appeal to their cheerful temperament. It is, therefore, natural that they seek to enjoy the bright, instead of the dark, side of nature.

In studying Japanese art, then, one should bear in mind the fact that its conceptions of nature are always bright and cheerful. Moreover, in dealing with natural objects, it aims at exciting the imagination of the beholder, so that he may appreciate something beyond what is represented by form and colour. In short, to the mind of the Japanese artist, it does not suffice to represent objects of nature in form only, but they should also be invested with some latent poetic significance. With the Japanese it is a deep-rooted heritage, this adoration of "implied thought and emotion" in works of art on nature subjects.

This trait is also in evidence in other pursuits than the fine arts. Thus the highest ambition of the Japanese poet is to lodge in his short verse of only thirty-one syllables a store of sentiment such as, when fully expressed, would require many stanzas. The Japanese language lends itself so freely to the suggestion of associated ideas, that a single verse, if skilfully worded, may convey a train of thought which may be paraphrased into several lines. Nothing can accomplish this but, if we may so express it, the law of Implication. An extreme instance of this is found in an even shorter verse of *Haiku*, consisting of only seventeen syllables.

Even in naming objects, the Japanese often try to bring out some extraneous ideas which may be associated with the names. For instance, in naming colours, they sometimes indicate them by the names of flowers; for example, *momo-iro* (peach colour), *yamabuki-iro* (wild yellow rose colour), *fuji-iro* (wisteria colour), *sakura-iro* (cherry colour).

This fanciful mode of naming appears most pronounced in the case of the utensils for the Chano-yu (tea ceremony). The names of these utensils are often chosen in reference to some well-known poem, adopting either some expressive words therein or its general sentiment. A number of such poetic names selected by Yenshū Kōbō,



"AUTUMN"

BY HŌITSU SAKAI.



## Nature Subjects in Japanese Design



SWORD GUARD WITH SCENIC DESIGNS CARVED IN METAL  
BY SHIGEYOSHI UMETADA

the famous Tea Professor, at the beginning of the Tokugawa era, have been handed down to this day. He named a tea caddy *Ochibo* (Fallen Rice Ears), because of the graceful simplicity of its shape and colour. One may find it difficult to see why fallen rice ears are associated with the idea of graceful simplicity. The following is the explanation. Among the many noted poems by Narihira Ariwara, an illustrious versifier of old, there is a love song which reads :—

*Uchiwabite ochibo hirouto kikama seba  
Ware mo tazura ni yukamashi mono wo.*

This verse may be literally translated : "As I hear that she is gathering in solitude (*uchiwabite*) fallen ears of rice, I wish I too could go to the field to enjoy her company." That Chano-yu master obviously derived from the above verse the name of *Ochibo*, which calls forth by association the idea of *uchiwabite* (lit. solitude) or simplicity. This name sounds all the more significant, as it recalls one's mind to the rural scene suggested in the verse. Another tea caddy was christened *Yanagi* (willow) by the same Chano-yu master, in this case, however, not in reference to its shape and colour. An interesting story is told of this Chano-yu ware. Once when this master was travelling from Kyoto to Yedo, he caught sight from his palanquin of an exquisite tea caddy which stood on a shelf in a way-side house. He got out of the palanquin to look at it more closely. Much impressed by its artistic beauty, he instantly named

it *Yanagi*. At that moment he must have recalled the following old poem in the *Shin-kokin-shū* :

*Michi nobe no shimizu nagaruru yanagi kage  
Shibashi tote koso tachi tomari tsure.*

Literally translated : "In the cool shade of a willow tree (*Yanagi*) which stands near a crystal stream by the road-side, let me halt and rest if only for a moment." Because the motive which prompted him to stop and inspect that ware coincided with the sentiment of this verse, the Chano-yu master gave it, by association of ideas, the name of "Willow." The two instances above cited illustrate what are called *Uta-mei* (poetical names) given to Chano-yu utensils. The understanding of the allusions of such poetic appellations presupposes a knowledge of the verses and their applications ; and indeed participants in the Chano-yu are presumed to have information of this kind and to possess this accomplishment. The tea ceremony with all its historic traditions and canons, is Greek to those who have not been initiated, even among the Japanese. It may seem absurd for the present purpose to draw illustrations from the



PORCELAIN "KUGI KAKUSHIS" BY NINSEI NOMURA

## Nature Subjects in Japanese Design



EXAMPLE OF AN "ASHIDE-YE" DESIGN (I.E. A DESIGN CONTAINING CALLIGRAPHIC ELEMENTS)

usages observed by such an exceptional institution: but in one respect the Chano-yu may be regarded as an offspring of the taste of the Japanese for things natural. Moreover that imaginative mode of naming objects already described, must have resulted from their attempt at expressing that taste.

It will thus be seen that in literature, or even in such a simple matter as the naming of things, the Japanese gave play to the exercise of their imagination, to bring out a suggestive effect. Nor should we wonder that the same tendency should extend into their fine arts. In treating objects of nature, however insignificant, the Japanese artist strives to suggest some sentiment beyond what is conveyed by the form represented, just as the poet strives to store up a mine of thought in the thirty-one syllables of an ordinary verse, or in the still shorter *Haiku* of seventeen syllables. To attain such an end, art, instead of rendering a single natural object, should produce a connected series of such objects, in other words, *scenery*. If nature be represented as scenery; it can be made to suggest a wealth of emotion and implied ideas. The Japanese affect landscape subjects; but they are not only partial to the treatment of landscapes as such, for even in the painting of animals and plants they exhibit the same spirit. In short the Japanese artist exerts himself to produce more than beauty of form and colour. This is truly

the most vital characteristic of Japanese art. We may go even so far as to say that, broadly speaking, all Japanese paintings of natural objects are landscape paintings. And in this lies that suggestiveness—that indication of sentiment—which constitutes the chief excellence of the art of Japan.

To illustrate my point, let me first of all take two examples from Hōitsu Sakai, a noted painter of the Kōrin school, one representing summer plants and the other autumn plants. The former (p. 125), executed in brilliant tints on silver ground, is distinctly decorative, but the composition on the whole is none the less pervaded by a tone of poetic interest. In fact this painting reveals more than beauties of form and colour; it expresses vividly the effect of a shower which has just passed off, drenching the plants and feeding the stream near by. To put it in another way, one can feel beyond and above what is actually represented, the delight of a flowery field in summer, and the cool refreshing breeze which follows a shower. The other painting (p. 126), likewise rendered brilliantly on silver ground, is similarly designed. Only here an autumn scene is suggested: across the field is sweeping a gust of wind, under which the tender plants are bending and swaying. Could anything express an autumn scene more suggestively and with greater effect? In the first picture the idea of summer is suggested by a



## *Nature Subjects in Japanese Design*

flowing stream, here the impression of autumn, by wind. These two pictures may be taken as typical examples of Japanese art on nature subjects. Above all, being exempt from the formalism of the Chinese school, these paintings beautifully express the spirit with which the Japanese love nature. Hōitsu Sakai, the author of these masterly creations, flourished at the beginning of the last century, and was best known for his paintings of birds and flowers. His artistic triumph was not the result of mere technical training. Born of a princely family, the artist in his earlier years devoted himself to the study of literature and military science. But being averse to the routine duties of a statesman, he afterwards retired from actual life in order to follow his more congenial pursuit of literature and art. While in the realm of letters he won the fame of an expert master of *Haiku* poetry, he figured quite as prominently in the field of art. It is therefore not surprising that his pictorial works should be imbued with a tone noble and profound, such as cannot be found in the productions of ordinary painters. And this explains the exalted attributes of his two

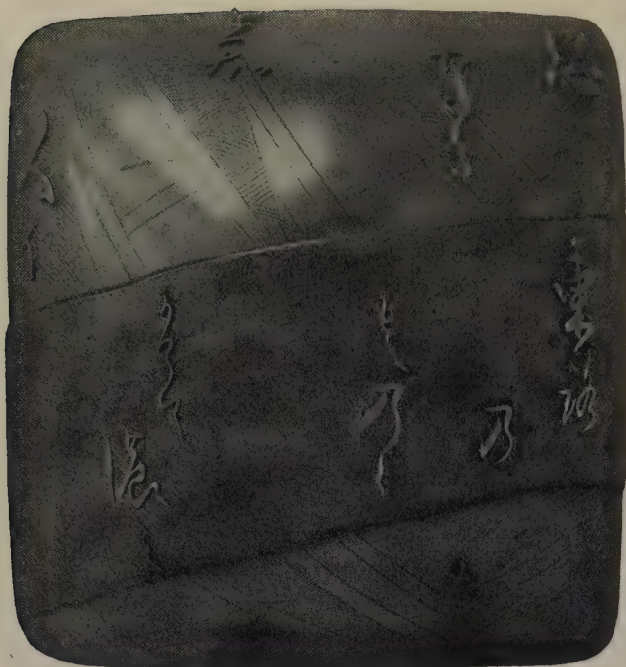
masterpieces already reviewed. In olden times it was very common in Japan as in China for artists to aspire to literary culture. But such cannot be said of all our modern artists, since the most successful of them are not necessarily possessed of literary accomplishments. Even in bygone days there were few artists who could hold their own against Hōitsu in this direction. However, present-day artists are not to be blamed for their defect in scholarship, for the modern progress of society has made literature and art two distinct professions. In modern times the Ukiyo-ye school in particular has in its ranks followers who have ability only in the manipulation of the brush. In spite of all this, the artistic society of Japan seems to have a strong conviction that artists should have not only a taste for, but also a knowledge of, letters.

Leaving this digression, let us return to the subject we were discussing, namely, how the Japanese artist in treating nature conceives designs always with the representation of scenery in view in order to make his work suggestive. To verify this fact many pictorial examples, besides those



LACQUERED KARABITSU CHEST PRESERVED IN THE  
KONGŌBU-JI TEMPLE ON MOUNT KŌYA, JAPAN

## Nature Subjects in Japanese Design



WRITING-CASE WITH "FUNAHASHI" DESIGN, BY KŌETSU HONNAMI

sented three fans, one at the top, and the others at the bottom. On the first is a representation of a river (indicated by a few wavy lines) with wild rose blossoms scattered above, while in the lower two fans are shown two streams similarly treated, besides two flying sanderlings on the left fan, and a *kinuta* (a mallet block for fulling cloth) on the right one. These objects, wild rose, sanderlings, and the *kinuta*, are associated in our minds with the traditional views of the Three Tamagawas. Is it not rather remarkable that in such a limited space are encompassed views of the five places most noted for natural beauty? There is another fine example to verify my point, and that is the well-known porcelain *kugi-kakushi* (p. 127)—an ornament for concealing the head of a nail, made by Ninsei Nomura, a noted keramist who flourished

already noted, may be mentioned. But I prefer to turn to the designs of applied art, and see how far the above principle is followed out therein. There may be different methods of imparting the impression of scenery to the representation of objects of nature. Probably the happiest method is to introduce mountains, clouds, mist, the moon, water, stones, or other similar objects. This method has very often been resorted to by Japanese artists in industrial designs. The reader is referred to the sword guard, here reproduced (p. 127), which was carved by Shigeyoshi Umetada, a celebrated worker in metals who lived about the middle of the seventeenth century. Here in this single piece are carved views of the three noted rivers, the Yoshino, the Tasuta, and the Three Tamagawas. First, the idea of rivers is suggested by the waves shown at the top and bottom of the piece, then, on the right and left sides respectively are inserted a maple leaf and a cherry flower. These are meant to indicate the Yoshino and the Tatsuta, one being noted for its cherry trees, and the other for its maples. Then there are repre-



BOX WITH "YATSU-HASHI" DESIGN BY KORIN OGATA  
(Tōkyō Imperial Museum)



## *Nature Subjects in Japanese Design*



SIDE VIEW OF BOX WITH "YATSU-HASHI" DESIGN BY KŌRIN OGATA

about the early seventeenth century, and who introduced purely Japanese designs into pottery in lieu of Chinese and Korean models of which the ceramic wares produced up to then were imitations. The ornamental nail coverings in question most fitly disclose the characteristics of his craft. These porcelain pieces, though uniformly alike in colouring, display each a different design, some geometrical figures, some natural objects. Especially where a mountain, mist, or waves are represented, the idea of indicating scenery is clearly seen, a point which adds much to the charm of such designs. Indeed, this kind of designing has been for long popularly used in Japanese arts and crafts.

The examples so far cited, excellent as they are in their way, cannot be said to represent the ideal designing which produces the impression of scenery. There is another kind which more entirely fulfils the purpose under discussion, since instead of simply indicating some special scene by means of some natural object, as in the cases already considered, we find a design itself forming a connected scenery. This is the most noteworthy point in this style of designing, which, in a word, stands midway between painting and decorative art. In designs of this description one can realise the characteristic superiority of purely Japanese conceptions. As examples, I may first of all call attention to the so-called *Ashide-ye*, a generic name for those designs which are composed

of pictures and calligraphy, in most cases transcribing some familiar verses. Since the poems chosen for such purposes are usually those dedicated to natural scenery, it is generally demanded of the *Ashide-ye* that it shall represent, over and above its immediate purpose as a design, the scenery related to the poem selected. In *Ashide-ye* designs, pictures of natural objects are accompanied by native *kana* letters and Chinese characters

written fancifully in the form of some object, say, a stone, a wave, or mist. Moreover, these lines of calligraphy serve the additional purpose of connecting the pictorial parts. I give here a specimen of the *Ashide-ye* (p. 128), in which both stones and birds are represented by *kana* script. This specific designing was a peculiar product of the Japanese mind, absolutely no exotic influence being noticeable.

The *Ashide-ye* came into vogue about the close of the tenth century, but it was especially prominent in the succeeding two centuries. It was then used for the decoration of lacquer ware as well as for dress patterns. Subsequently it went out of fashion, but about the sixteenth century it was revived and became even more popular than in former times. We should not wonder at this, because at that time Kōetsu loomed upon the horizon, and he cleverly made use of and greatly improved upon the already existing *Ashide-ye*. His example was followed by the immortal Kōrin, and



SIDE VIEW OF BOX WITH "YATSU-HASHI" DESIGN BY KŌRIN OGATA



## Nature Subjects in Japanese Design



"MIDARE-BAKO" OR TRAY (INSIDE)

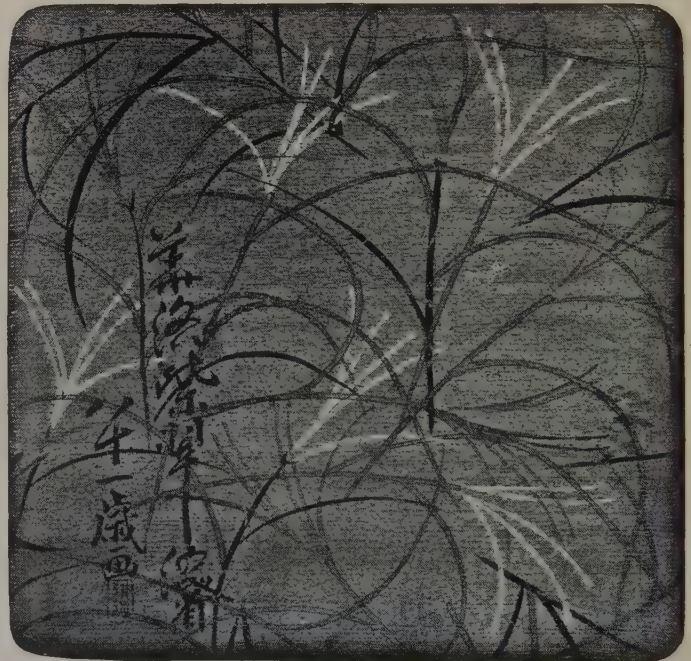
BY KENZAN OGATA

the *Ashide-ye* thus developed has been bequeathed to the present generation, which still appreciates it with unabated interest. The *Ashide-ye* is not, of course, the only industrial designing of native origin; there may be several others, but none has asserted its influence on other kinds of design so powerfully as the *Ashide-ye*, because of its wide and enduring prevalence as designing of an exceptionally unique character. In other words, even those designs which are devoid of calligraphic ornamentation have been made to give an effect similar to that produced by the *Ashide-ye*. The lacquered Karabitsu chest (p. 129), in the collection of the Kongōbu-ji temple on Mount Kōya, is a capital illustration of this. The design thereon consists of aquatic plants (partly bathed in mist), flying birds, and rocks, and is intended to present a river-side scene. This design may not be properly called *Ashide-ye*, because calligraphic elements are wanting in it, but nevertheless the way the plants and stones are distributed shows that it

borrowed its conception from the *Ashide-ye*. Among the host of ancient masterpieces in lacquer, few can rival this in grace and suggestiveness. Tradition erroneously alleges this production to have been brought from China by the priest Kōhō-Daishi. But on the face of it this is not a Chinese work; both in the mode of lacquering and in conception it is wholly Japanese. By consensus of opinion, this remarkable piece of work is now accepted as a Japanese product, of between the eleventh and the twelfth centuries.

Coming down the later ages, we find Kōetsu, who may be called the first who adopted Japanese designs in the industrial arts, had unusual talent in executing scenic designs. He turned out a host of masterpieces both in lacquer and ceramics, but his choice works extant are mostly lacquer. Among

these, the one most reputed is the writing case with *Sano-no-Funahashi* design (p. 130). It is a kind of *Ashide-ye*, the whole conception being based on the famous poem of antiquity on the



OUTSIDE OF "MIDARE-BAKO" OR TRAY

BY KENZAN OGATA



## Nature Subjects in Japanese Design



TEA BOWL (Tōkyō Imperial Museum) BY KENZAN OGATA

subject of the *Funa-hashī* (Pontoon Bridge) at Sano. Here, every word of the verse, excepting the characters for *Funa-hashī*, is represented by letters. The ferry-boat and waves are done in gold, and the pontoon bridge in lead. The letters are so distributed as to cause one to think of scattering flowers, and what is more, the graceful curves of the letters harmonise charmingly with pictures so strikingly treated. At least the conception is altogether out of the ordinary for the subject itself is exceptional and far above the hackneyed bird and flower themes, so affected by common artisans. No doubt the artist hit upon this happy conception, thinking that such a suggestive poem might also be represented in art with equal effect. He succeeded, and the result of his effort has remained, and will remain, as a triumph of truly national designing. The use of lead in gold-lac ware was started by Kōetsu, a very happy device, since the effect of the contrast in colour of gold and lead is extremely attractive.

Next to Kōetsu, Kōrin displayed a similar superiority in his lacquer productions. Of these the one most worthy of special consideration is a box with a *Yatsu-hashī* design (pp. 130, 131), preserved in the Tōkyō Imperial Museum. The scene represents an iris pond with bridges across it. Here on black ground are executed iris plants in gold with flower inlaid with green shells, and the bridges, as in the case of Kōetsu's work already described, are encrusted with lead. Water is here intentionally omitted, being reserved for the decoration of an inside box. In days

of old, Yatsu-hashī, in the province of Mikawa, was famous for its iris flowers. This place was immortalised by Narihira Ariwara, who in one of his poems sung of the beauty of these blossoms. After him many other poets contributed their quota of praise until the subject was taken up by artists, foremost of all by Kōrin.

Kenzan, the brother of Kōrin, is yet another artist who won fame by his characteristic designs of the purely Japanese type, designs which are similar to, only more striking than Kōrin's. As an example may be mentioned his masterly *Midare-bako* (p. 132), a sort of large tray in which to put away garments. Both inside and out the object is adorned with

pictorial designs exquisitely conceived, the one on the inside representing a *jakago* (a cylindrical bamboo basket filled with stones and used for damming up water) and flying sanderlings. The *jakago* and waves are rendered in a simple and bold manner by black lines, and the birds with equal audacity in gold. Simple as the conception is, it forcibly suggests to our imagination



PORCELAIN TEA CADDY WITH VIEW OF MOUNT YOSHINO  
BY NINSEI NOMURA

## Nature Subjects in Japanese Design



LACQUER PAINTINGS ON DOORS

BY ZESHIN SHIBATA

a broad river scene. The design on the outside displays the *Susuki* (*Eularia Japonica*) growing at random, rendered with great delicacy and showing a remarkable combination of curved lines. Kenzan was even more adept in ceramics than in other lines of art, and though in this field he followed Ninsei, he developed qualities distinctly his own. The accompanying tea-bowl with a *Kikyō* plant design (p. 133) is from the collection of the Tōkyō Imperial Museum, and exemplifies his talent in the line of ceramics. In this instance it is his aim not simply to represent the form of the plant, but by the addition of a few blades of grass to suggest a scene in an autumn field.

The masterly examples, so far noted, may be taken as typical representations of Japanese industrial designing. A careful study of these specimens will, I trust, give an insight into the particular phase of Japanese art treated in this paper. In this connection, I must again compare Japanese and Chinese art with regard to the treatment of nature. Like the Japanese, the Chinese also make it their aim to represent nature broadly and with deep sentiment. Landscape is in fact the *forte* of

the Chinese artist. And it is true that since the middle ages, Japanese landscape painting has received no small influence and inspiration from that of China; and this went to such an extent in the Ashikaga era, that the captivating landscape art of the classic *Yamato-ye* style was well nigh suppressed for the time being by the then dominant Chinese art. However, after a while a new tide supervened in favour of the *Yamato-ye*, and in the end even the landscape works of the Chinese type became infused with traits more conformable to the native taste. This fact is often evidenced by the creations of Tannyū and Morikage. More than in any other theme, is the Japanese peculiarity (which has no trace of Chinese art) manifested in animal and tree studies. Ancient Chinese paintings of the same nature, say, those produced in the Sung and the Yüan dynasties or in still earlier ages, had as their primary end the presentation of formal beauty, and very seldom appeared in the form of landscapes or suggested any poetic sentiment. But since the Ming period there have been produced bird and tree paintings with harmonizing landscapes. In most cases they represent



## *Nature Subjects in Japanese Design*

only a corner of a garden, and this very conventionally. After all, Chinese paintings of natural objects fall below those of Japan in point of suggestiveness. Then Chinese industrial designs, though they often draw upon landscapes, are altogether too involved, and, in consequence of limited applicability to such purposes, for the reason that pictorial designs are used without any modification on industrial works. We have yet to come across Chinese industrial designs which are so simple in form and so expressive of landscape effect as those of Japanese invention. However, there have been many Japanese designs which are professedly made after the Chinese manner. For example, here is presented a porcelain tea caddy designed and made by Ninsei (p. 133). Here the view of Mount Yoshino, of cherry fame, is executed as if it were painted on silk. This is unquestionably the Chinese style of designing. It must, however, be noted that Ninsei, though in this case he avowedly adopted the Chinese style, brought to relief, notably in colouring, the graceful qualities of the native style, for he, as already stated, was the first to introduce Japanese designs into pottery. A comparative study of this last example, with those previously commented on, will throw light on the distinction between Japanese and Chinese art in the application of nature motives.

More might be said on this point, but what has been mentioned above is sufficient for the present purpose. In spite of the constant Chinese influence received, both in pure and applied arts, the Japanese fine arts have fortunately kept their indigenous characteristics intact. At least, the productions of former generations freely reveal the peculiar national superiority in the application of natural things to art designing. The illustrative masterpieces reproduced in the foregoing pages are with one exception, not more than three hundred years old.

But how about the creations of the present age? The contemporary art of Japan, as is known to all, under the aggressive inroad of Western culture, is in a rather bewildered, if not chaotic, state. The artist is at a loss how to conduct himself in such a confused state of affairs. At present there prevail two different opinions as to what the coming Japanese art ought to be; one conservative, which insists on having the traditional characteristics retained at all costs; the other progressive, which advocates the adoption of a style abreast of the times against all odds. These two opinions are ever conflicting, with the result that contemporary productions are either excessively hackneyed, or equally excessively novel. While art should adapt itself to the changed conditions of the age, at the same time it should not do away with its historic characteristics developed in the course of centuries. To change such characteristics is inadvisable, and perhaps impossible. Even in the productions of the present age, it is found that those of superior order are designed in conformity with old-established usage. For instance, look at the accompanying lacquer paintings executed by Zeshin Shibata (d. 1892) on a pair of doors (p. 134). Here we see 'scattered

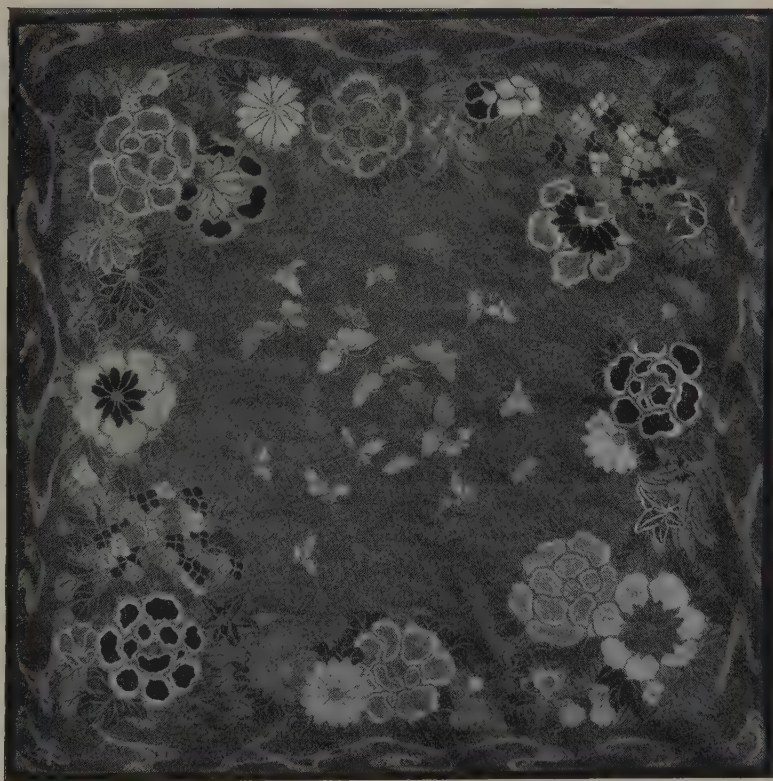


TABLE-CLOTH FROM THE LOOM OF MR. JIMBEI KAWASHIMA



## Recent Designs in Domestic Architecture

fans, decorated, some with geometrical designs, some with animals and plants, some with landscapes. In the last kind of designing the artist was decidedly in his element, and unlike some of the present-day artists, he strove to give more than a repetition of old models. The design on one of the fans showing a group of birds flying over waves, is the most successful of all because of its being peculiarly national in idea. The special mode of painting waves adopted here is what is known as *Seigaiha*, a style of lacquering which once became a lost art, but which was revived by Zeshin. Another example here shown is a tablecloth of the Gobelin type, a recent work from the loom of Mr. Jimbei Kawashima (p. 135). This is of course intended to decorate a foreign house, and though it cannot be called a masterpiece, it at least deserves notice for its design, essentially Japanese in character.

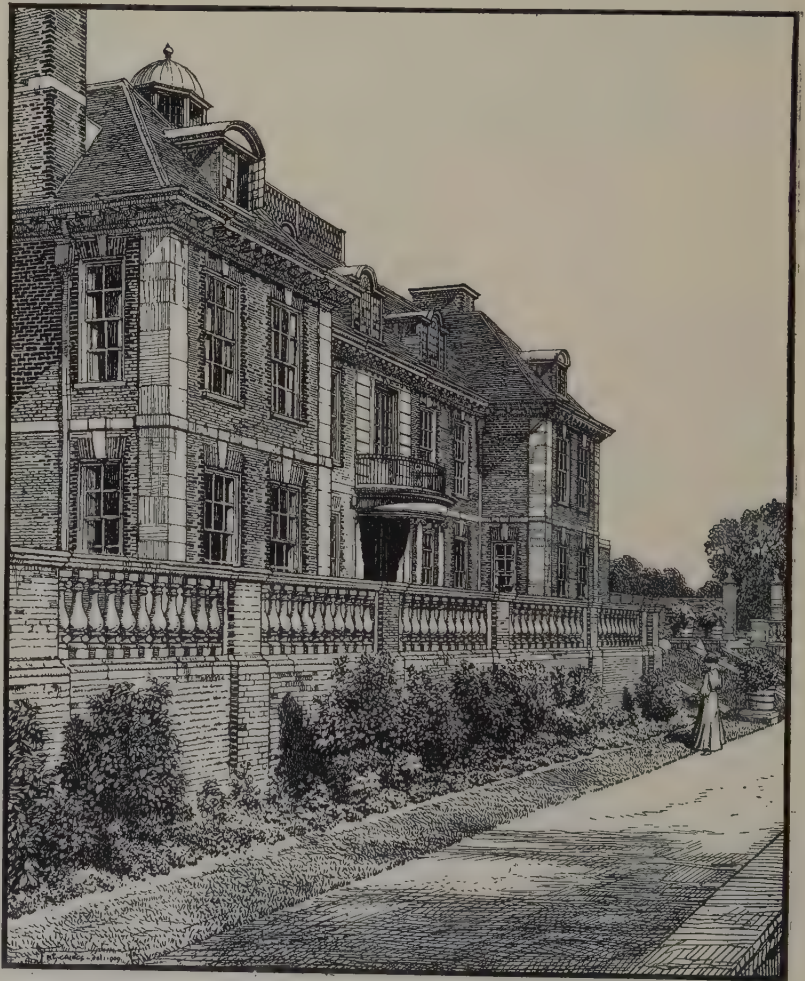
To summarise: the Japanese fine arts are possessed of the most distinguished characteristics in the treatment of objects of nature. Not content with merely representing them in all their beauties of form and colour, the Japanese artist treats them as component parts of a landscape, and thereby suggests something beyond what appeals to the eye. Then, in representing nature as scenery, Japanese artists follow both in painting and industrial designing, a method different from that practised by Chinese artists.

Before closing this article, I must say a few words on the Ukiyo-ye, in reference to my argument. Though most popular with Westerners, the Ukiyo-ye, with few exceptions, is lacking in suggestiveness, excelling only in beauty of form and colour. It runs too much to a display of

technical details and can never be looked upon as the flower of Japanese art. Generally speaking, the art of Japan lays most stress on the *sentiment of the whole*, and consequently makes much of economy of strokes, or omission of details. This fact has brought on Japanese pictures the criticism that they are too careless and slovenly in the representation of form. But after all, that singular scenic effect of Japanese works of art based on nature subjects is the outcome of the importance attached to the expression of the sentiment of the whole.

### RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

ARDENRUN PLACE, in Surrey, of which we give two illustrations, reproduced from drawings which were shown at the last Royal Academy exhibition, is a structure erected from the designs



ARDENRUN PLACE, SURREY: THE GARDEN FRONT. ERNEST NEWTON, ARCHITECT





• ARDENRYM PLACE : SURREY :

• THE ENTRANCE PORCH



ERNEST NEWTON, F.R.I.B.A., ARCHITECT.



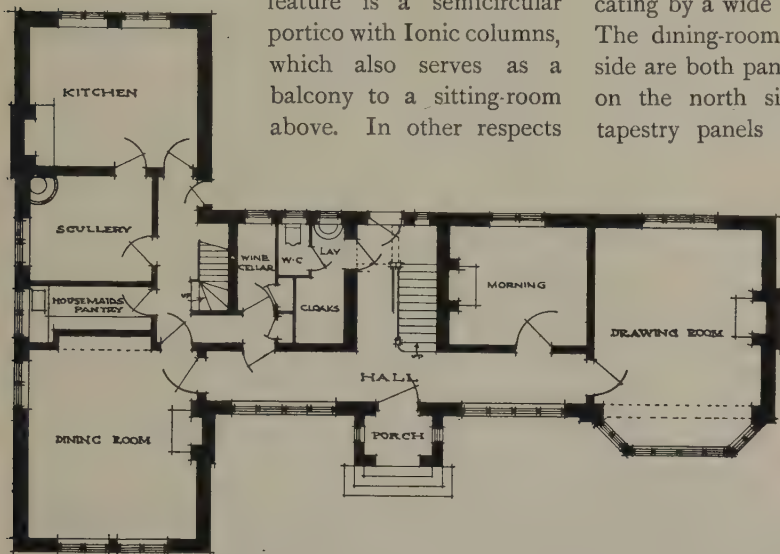


## *Recent Designs in Domestic Architecture*

of Mr. Ernest Newton, F.R.I.B.A. It is situated between Lingfield and Godstone on ground gently sloping to the south, and is built of Chichester clamp bricks and Portland stone, with bright red Wrotham bricks round the windows, deep red Wrotham tiles being used for the roof. The principal and central feature of the entrance front, which faces north, is the carved stone porch shown in the accompanying coloured illustration. On the south side the central feature is a semicircular portico with Ionic columns, which also serves as a balcony to a sitting-room above. In other respects

the north and south elevations are nearly identical. A flat portion of the roof, shown in the coloured illustration, is enclosed by a wooden balustrade to form a balcony. The garden is laid out in a series of terraces connected by wide flights of stone steps placed axially with the house and terminating in a fan-shaped plantation with radial grass paths. Internally, the central portion of the south front is occupied by a hall furnished with panels of tapestry framed in oak, and communicating by a wide corridor with the front entrance. The dining-room and drawing-room on the same side are both panelled in wood to the ceiling, and on the north side the billiard-room has large tapestry panels framed in deal painted white.

The ground floor also contains a smoking-room, lavatory, and the usual suite of domestic offices, which form a one-story wing. The first floor contains a sitting-room, eight bed and dressing-rooms, bath-rooms, etc., and there are eight bed-rooms in the attic story. The general contractors for the building were Messrs. Trollope &



PLAN AND PERSPECTIVE OF PROPOSED HOUSE AT HAMPSTEAD

R. F. JOHNSTON, ARCHITECT



## *Recent Designs in Domestic Architecture*

Sons; Mr. Bankart supplied the lead rain-water heads; the stone carving was done by Messrs. Aumonier, who also carved the lime-tree panels of the staircase. Mr. Shirley was responsible for the iron balconies.

The house of which an illustration is given on page 139 has been designed by Mr. Robert F. Johnston, of Gray's Inn, for erection on the Meadway at Hampstead. The house is being built of small red bricks, tiles of a darker shade being used for the roof; while all exterior wood-work will be painted white. All the floors are being laid on solid concrete foundations, and a special feature has been made of the chimneys. The house is T-shaped in plan, its principal elevation facing south. On the north side, directly accessible from the drawing-room (21 feet by 16 feet), and not overlooked by the domestic quarters, are a tennis lawn and garden. The dining-room (18 feet by 16 feet) is to have its walls panelled in dark oak, and beams of the same are to be used for the ceiling. The floor above, approached by a spacious staircase, contains four bedrooms and one for servants (reached

by separate stairs), and both floors will have ample lavatory accommodation and other conveniences.

The music-room and library of the Mount, Compton, Wolverhampton, of which two illustrations are given, was designed by the recently deceased architect, Mr. E. A. Ould, F.R.I.B.A., of the firm of Messrs. Grayson & Ould, Liverpool. The work, just completed, has been carried out in the most satisfactory manner by Mr. James Parkinson, architectural wood-worker of Liverpool. Refinement and distinction, reminiscent of the stately halls of Tudor times, characterises this and similar interiors designed by Mr. Ould; another example being that of the music-room at Thornton Manor, Cheshire, for Mr. W. H. Lever, M.P. Mr. Ould has left an indelible mark of his distinctive quality of design upon the picturesque architecture of the unique villages of Port Sunlight and Thornton Hough, Cheshire, where his cottages, schools and other buildings form a numerous group scattered over these estates. Mr. Ould filled the office of President of the Liverpool Architectural Society, and in that capacity gave several scholarly addresses. As an author



MUSIC ROOM AND LIBRARY AT THE MOUNT, COMPTON, WOLVERHAMPTON      DESIGNED BY E. A. OULD, F.R.I.B.A.



STUDIO-TALK.

(From Our Own Correspondents.)



MUSIC ROOM AND LIBRARY AT THE MOUNT, COMPTON, WOLVERHAMPTON  
DESIGNED BY E. A. OULD, F.R.I.B.A.

he produced, in conjunction with Mr. James Parkinson, a volume dealing with old cottages and farmhouses and other half-timbered buildings in Shropshire, Herefordshire and Cheshire, his notes showing a very intimate acquaintance with the constructive details of these fine old buildings.

Mr. Banister Fletcher, F.R.I.B.A., is delivering a course of twenty-four University Extension lectures on Ancient Architecture, at the British Museum, on Tuesday afternoons. The lectures deal with Egyptian, Assyrian, Persian, Greek, Roman, Early Christian and Byzantine Architecture, and are fully illustrated with lantern slides and photographs.

LONDON.—The National Loan Exhibition at the Grafton Galleries, which was formally opened on October the 7th, the Duke of Abercorn presiding, is an event of great historic importance in the annals of art, not only because of the aim which its organisers have in view, viz., to raise a fund for securing the acquisition of works of art for the national collections, but also because the collection brought together includes more really great masterpieces than have ever been temporarily brought together in this country or perhaps in any country. Mr. Lewis Harcourt, the First Commissioner of Works, announced the intention of the Government to enlarge the area within which art treasures should be exempt from death duties. It is hoped by this to do something to arrest the drain upon our national and private collections through works going abroad. The Right Hon. A. J. Balfour in his speech impressed upon the public the necessity of doing something by the patronage of

this exhibition towards providing those funds which must be forthcoming if Britain is to retain its present position as the greatest repository of



"PICQUIGNY SUR SOMME"

BY FRED MILNER, R.B.A.  
(Royal Society of British Artists. See p. 145)





"IN NORMANDY"

(See p. 145)

BY ALFRED EAST, P.R.B.A., A.R.A.

masterpieces of art in the world. Judging by the crowds who have thronged the galleries since the opening, Mr. Balfour's appeal has had the desired effect.

The Anglo-Japanese Exhibition to be held at the "White City" next summer promises to be an event of unique interest so far as art is concerned. The Committee is already taking steps to bring together a collection of works by British artists equal in importance to that wonderful display which proved so great an attraction on the occasion of the Franco-British exhibition last year. But what will make the Fine Art section especially memorable will be the display of the art treasures of Japan. Appreciation of Japanese art has been steadily growing during the past quarter of a century both in this country and on the Continent, as well as in America, and, as everyone knows, it has had marked influence on the

later development of Western art; but so far no really representative exhibition of its remarkable productions has been seen in these parts, and even in Japan some of the finest examples are unknown save to a few. Many of these priceless treasures will soon be on their way to Shepherd's Bush, and the presence of them there will be certain to attract students and connoisseurs of many nationalities next summer.

We reproduce in colour one of the Merton Abbey Tapestries of Messrs. Morris & Co., worked from the design of Mr.

Byam Shaw. In the allegory, Truth is represented as a beautiful maiden, stripped, despoiled and blindfolded by the great ones of the earth. Of all the motley throng about her, only two figures are in sympathy, and strive to keep alive the flame of her lamp. The colour scheme is one of restraint and careful combination. The beautiful draughtsmanship of Mr. Byam Shaw and his remarkable gifts for design have met



"STEAM TRAWLERS, BOULOGNE HARBOUR"

BY ELMER SCHOFIELD, R.B.A.





"THE BLIND-FOLDING OF TRUTH—  
AN ALLEGORY." TAPESTRY DESIGNED  
FOR MORRIS & COMPANY BY BYAM SHAW.





## Studio-Talk



"ROSINKA" (A PORTRAIT). BY JOSEPH SIMPSON, R.B.A.

with perfect interpretation in the working of the tapestry.

The Black Frame Sketch Club exhibition is always a very interesting exhibition of oil sketches. This year they have exhibited at the Baillie Galleries. Though they are pledged to their black frames, many are the pictures which a black frame does not suit. Well-trained handling is a characteristic of nearly all the members of this club. Here no amateurishness enters anywhere, but the word "sketch" in the title of the club prepares us for works in all processes of finish and for a number of spontaneous panels from nature. It is in these latter that the club excels. Some of the pictures which should be mentioned are the following: Mr. Percy W.

Gibbs' *A Rest on the Way* and *The Gift*; J. Alfonso Toft's *The Millstream*; Mr. E. Borough Johnson's *At the Window* and *Afternoon Tea*; A. Carruthers Gould's *Evening, Porlock Weir*; T. T. Blaylock's *Ludluff, Co. Wicklow*; Mr. Val. Havers-Morgan's *A Village-Treat*; Joseph Longhurst's *Sussex* and *Surrey*, and Christopher Clark's *Pomp and Circumstance*. Mr. Glyn W. Philpot's *The Little Spaniard* and sketch for *The Circus Boy*, perhaps represent that interesting painter to the greatest advantage.

The Royal Society of British Artists are holding their one hundred and thirty-second exhibition, and we have had pleasure in reproducing from it *In Normandy* by the President, Mr. Alfred East, A.R.A., a harbour scene, by Mr. Elmer Schofield, *Picquigny sur Somme*, by Mr. Fred Milner, and *Rosinka*, by Mr. Joseph Simpson, the latter a work of great vivacity, interesting as a colour scheme and as a design; though criticism might be given to a shadow, almost suggesting a black eye, which modifies the expressiveness of the achievement. There are Mr. László's forcible portraits and Mr. Graham Robertson's *Master Raymond Hill* and some other interesting portraits; but the chief



"IN AMSTERDAM HARBOUR" (ETCHING)

BY ANTHONY R. BARKER



"THE CANAL BRIDGE" (ETCHING)

BY ANTHONY R. BARKER

source of strength of the R. B. A. at present is its landscapes. Here Mr. East always sends of his best, and among the more valuable contributions by members were such works as the *Green and Silver* of Mr. Talmage (though in this we seemed to detect a considerable debt to the effects Mr. Hughes-Stanton has associated with his name); *Corfe Mullen Mill*, by Mr. F. Whitehead; *The Rising Moon*, by Mr. T. F. M. Sheard; *Twilight*, *Notre Dame, Paris*, by Mr. F. F. Foottet; *The Pool of London*, by Mr. H. K. Rooke; *Overlooking an Estuary*, by Mr. Walter Fowler; *Australia Felix*, by Mr. Arthur Streeton (recently reproduced in THE STUDIO), and a delightful study of primroses by that artist; and Mr. Hayley Lever's *Fishing Boats*. Nor should we omit to mention Mr. D. Murray Smith's *The Edge of the Wood*, *A Winter Sun*, by Mr. Gardner Smith; *The Courtyard of the Orange Trees*, *Cordova*, by Mr. Trevor Haddon; *The Severn Sea*; *Porlock, Somerset*, by Mr. Alec Carruthers Gould; *Ballard's Shaw*, *Limpsfield*, by Mr. Lewis G. Fry, and *Albi*, by Mr. A. W. Foweraker. The end wall of the middle gallery on which were hung together the works by Mr. Schofield, Mr. Simpson,

and Mr. Foottet to which we have referred, was a very happy piece of work on the part of the hanging committee.

Examples of Mr. Anthony R. Barker's etchings have already appeared in these pages, and the two further examples now reproduced will confirm the opinion already given concerning his marked talent for this means of expression. Mr. Barker was a student of the London School of Art at Kensington.

At the Baillie Galleries Mr. W. Heath Robinson has lately been exhibiting his illustrations to Rudyard Kipling's "Song of the English." Some of the smaller headpieces in pen and ink exhibit a very fluent and interesting line and feeling for decoration; but the larger illustrations fail a little in their choice of colour, and the attempt to fuse the shapes of modern vessels with mystic design is not always convincing. We find Mr. Robinson happiest, perhaps, when in this respect he is least ambitious. Though he is always an artist of much imagination and invention, perhaps allegory of this



## Studio-Talk

kind has not afforded him the happiest opportunity for his lively and resourceful art.

The Stock Exchange Art Society's recent Exhibition at the Drapers' Hall should remove anybody's impression that the Stock Exchange is a centre of Philistia. It is true the artist brokers wisely choose easy conventions and take no daring or hazardous flights into the mazes of impressionism and the problems which overthrow the gladiators of our great exhibitions. Sticking, then, to veins which it is the fashion to think exhausted, they produced some admirable results. Perhaps Mr. Mostyn Pritchard's pencil drawings of architecture were the most highly successful things in the exhibition, and Mr. W. Newell's sculpture was of great merit. There were, however, many exhibits displaying an educated artistic vision, and the atmosphere of the exhibition and the standard of work were thoroughly professional throughout.

At the Fine Art Society there was held last month an exhibition of some brilliantly effective water colours by Yoshio Markino, and drawings for Kingsley's *North Devon* and *Water Babies*, by Warwick Goble. Mr. Warwick Goble has a gift of some charm in water colours, though where for the purposes of illustration he has had recourse to line, he exhibits characteristics of style invented by Mr. Rackham. If not, then, quite original always in method, he has liveliness and skilfulness as a designer of fanciful figures. In this connection, for a similar kind of illustration—though running more in a humorous vein—we might here mention Mr. W. H. Walker's exhibition at the Walker gallery. The artist had struck a note of fantasy similar to that which Mr. Rackham brought into fashion long before that artist's work was so well known; for that note of fantasy, though he has not Mr. Rackham's power and skill as a designer, his work made a pleasant exhibition.

illuminated page by Mr. Fred Vigers, embracing many difficulties of design and achieving a very interesting result.

Two small exhibitions of last month worthy of recording were Mr. A. Fuller Maitland's Landscape and Sea Paintings at the Ryder Gallery and Mr. F. D. How's Cotswold drawings at the Baillie Gallery.

Mr. Pennell, whose "œuvre" by this time amounts to the respectable number of some three hundred and odd plates, has recently turned his attention to mezzotint. Few modern etchers are practising the process—always excepting the "re-productive" men, who vie more or less successfully with their famous eighteenth century ancestors in translating popular paintings in black-and-white. Mr. Pennell's work is, of course, distinct from



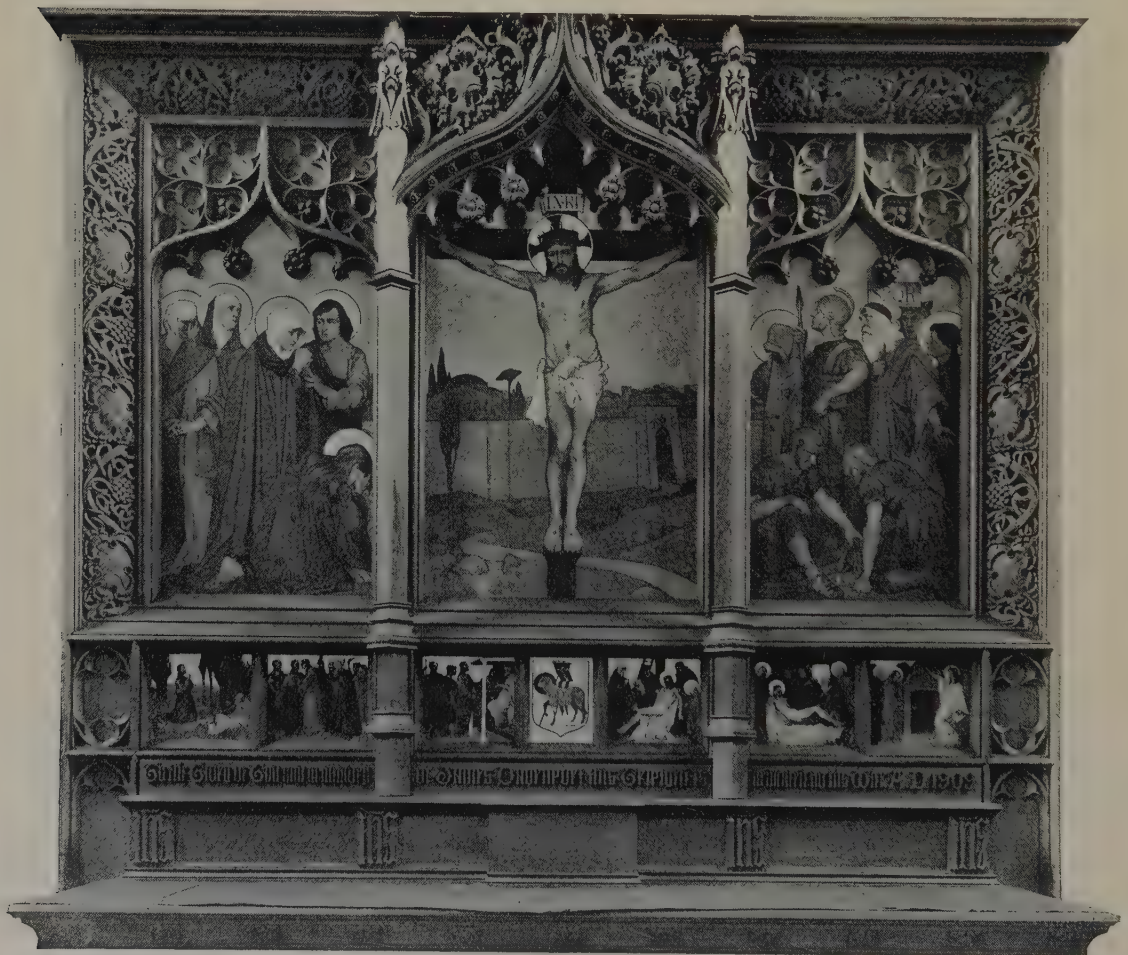
ILLUMINATION DESIGNED AND EXECUTED BY FREDERICK VIGERS  
BLACK LETTERS BY M. C. OLIVER

On this page we reproduce an

theirs, as an original etcher's work always must be from that of the professional picture reproducer. But it is also quite distinct from the work of the few artists who turn out original mezzotints nowadays. As Dr. Singer remarked in these columns some time ago, Mr. Pennell possesses an admirable gift of grasping the possibilities of subject. He seems to be able to find at a glance the very point from which he can make a striking picture. There is something similar to be recorded with regard to his mezzotints. He has grasped at the very outset the essence of the process, and perceived the sort of subject it is peculiarly adapted to—the representation of city nocturnes. The *Westminster, Night, from my Window* is certainly a fascinating example of the process and one could not attain these night effects as well by any other means. Side by side with these mezzotints there are some fine new sand-paper aquatints. This process is not new to

Mr. Pennell, nor is he the only one who practises it successfully at present. Its great charm lies in the fact that the grain which you obtain is not so regular and set as that of the rocking tools or the dust-box; compared with the latter, the tone can be bitten in deep, so that the plate allows of some burnishing and scraping afterwards; thus the prints resulting possess some of the qualities of the older mezzotint process. Mr. Pennell has done nocturnes in sand-paper aquatint before, but none so excellent as the *Courtland Street Ferry, New York*.

**B**IRMINGHAM.—A notable addition to the new Church of St. Andrew, Handsworth, has recently been made in the form of a Triptych, designed by the architect, Mr. W. H. Bidlake, M.A., with the panels painted by Mr. F. W. Davis, R.I., the well-known Birmingham artist. The centre panel



TRIPTYCH FOR ST. ANDREW'S CHURCH, HANDSWORTH

DESIGNED BY W. H. BIDLAKE, M.A., ARCHITECT

PANELS BY F. W. DAVIS, R.I.

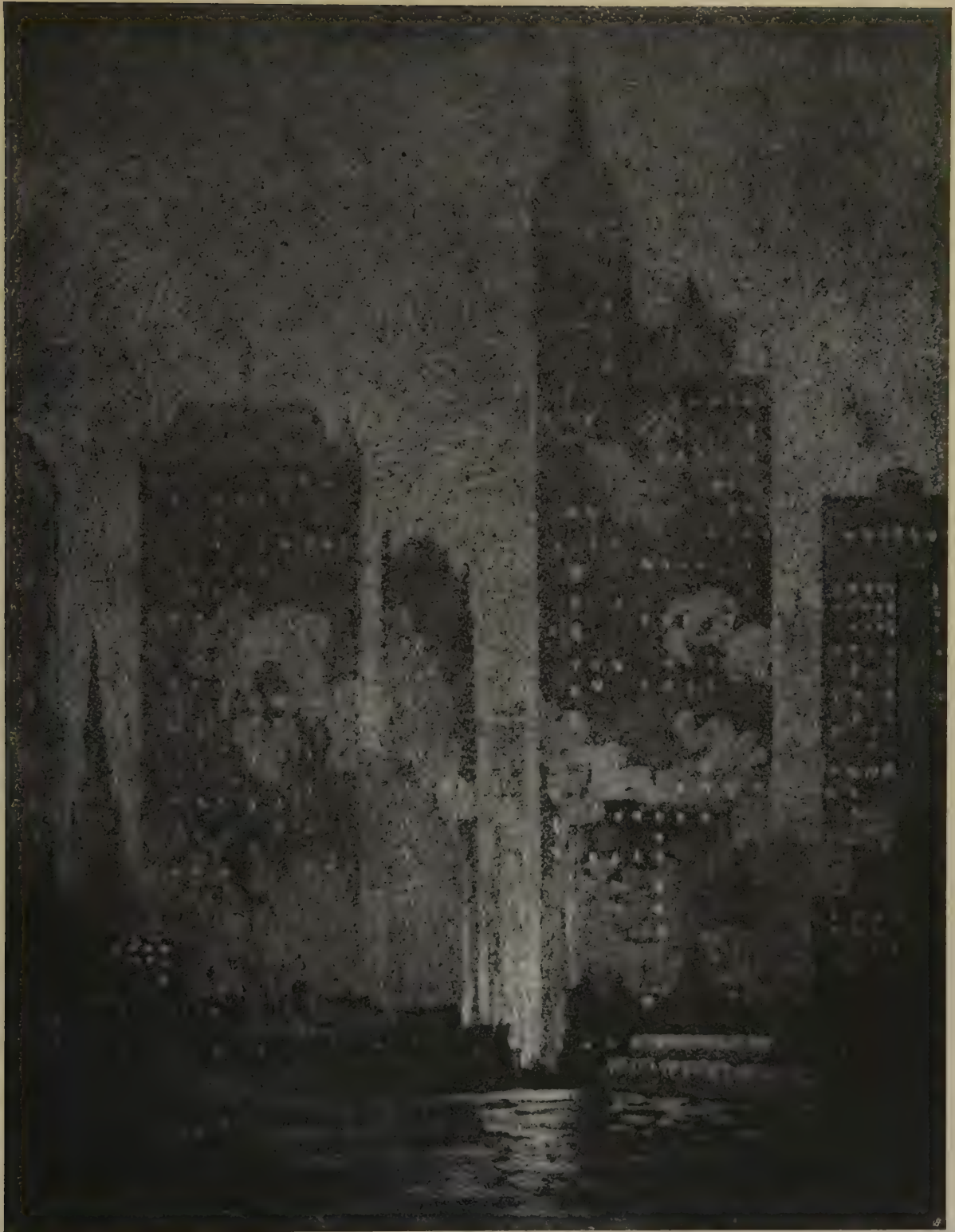






"WESTMINSTER, NIGHT, FROM MY WINDOW."  
FROM THE MEZZOTINT BY JOSEPH PENNELL.





"COURTLAND STREET FERRY, NEW YORK." FROM AN  
AQUATINT (WITH SAND-PAPER GROUND) BY JOSEPH PENNELL.





## Studio-Talk

of the Triptych illustrates the Crucifixion; the left-hand panel represents the three Marys, with St. John sympathising with the Mother of Jesus, Mary Magdalene being in a kneeling position; while in the right-hand panel are depicted a Centurion, a Pharisee mocking at Christ, a Standard bearer, and two Roman soldiers casting dice for the clothing of the crucified Christ. The smaller panels below are descriptive of the Passion—the Agony in the Garden, the Betrayal, Christ before Pilate, the Descent from the Cross, the Entombment, and the empty Tomb. In the centre is the Lamb, the Emblem of Christ. The colouring is rich and harmonious, the figures standing out well against the dull gold background which has been adopted throughout. The artist has taken especial care to ensure the permanency of his work, the panels being of mahogany painted in spirit fresco. The work as a whole is most effective, and adds very greatly to the interior of the church, one of the most beautiful that has been erected in the district in recent years. The combination of architect and artist in this case has been particularly happy, and goes to show what can be accomplished by mutual co-operation—the only basis of successful decoration, and forms an example well worthy of imitation.

A. E. M.

**V**IENNA. — A few English artists, designating themselves the "Label Group," held an exhibition here a short time ago at Pisko's Art Gallery, and on the whole were well received and, what is more, found purchasers. Among them was Miss S. B. Pearse, who has also been highly successful in America, and whose water-colour drawings show a deep insight into child nature in all its phases, serious and humorous. Mr. W. E. Webster, in addition to an excellent portrait of this lady and other works, showed the two figure subjects now reproduced. *The Japanese Fan* is a good example of this artist's manner. It is well composed, the colours being judiciously subordinated, and the work as a whole is essentially decorative. His *Paisley Shawl* is an example of his treatment of early-Victorian sub-

jects in which he has achieved no small amount of success. Mr. W. G. Simmonds, whose *Seeds of Love* was acquired for the Tate Gallery two years ago, contributed some good landscapes and *genre* pictures, notable among them being his picture of the *Severn*, a fine harmony in tone and colour; and *Tragedy*, which was considered his best work here. Mr. Ernest Board was another successful exhibitor; his work betrays the influence of the old Italian school, but is not without its own personal charm. The other contributors were Messrs. T. C. Dugdale, James Durden, C. D. Ward, James Wallace and L. Buckley, all of them well represented.

Hofrat Dr. Josef Strzygowski has been appointed Professor of Art History in the University of Vienna. He comes hither from Graz University, and is a warm admirer of Klimt. A. S. L.



"THE PAISLEY SHAWL"

BY W. E. WEBSTER

## Studio-Talk

**B**UDAPEST.—Among the younger Hungarian artists who are devoting themselves to etching is Robert Lévy, a member of the "Kève" Society of young artists, founded in 1896 by him in conjunction with the Hungarian painter, Ferencz Frischauf. This society has already held successful exhibitions in Budapest, Berlin, Düsseldorf and Dresden. Mr. Lévy did not learn to draw till he arrived at manhood, though he had read much of art and studied what books could teach him—Rembrandt in particular claiming his admiration. On leaving school he entered his father's business, which brought him to England, where, at the age of 20, he came in touch with Mr. William Monk, with whom he studied drawing and painting. In England, indeed, he found that leisure and freedom which he had failed to find in his own country. Forced to return to Budapest to enter on his military service, he devoted his free time to studying nature, and in this respect his military

life proved of benefit to him. Military service over, the young lieutenant of artillery returned to business, and then, after an interval at Fiume, he began to attend the life classes of Mr. Sigmond Vajda, and later made the acquaintance of Mr. Ferencz Frischauf. It was, however, from Signor Ettore Cosomatti, the eminent Italian graphic artist, that he learnt the elements of etching, and in this medium he found the unknown which he had so long sought, and since that time, now some five years ago, he has abandoned all other methods. He etches direct on the plate itself, and for the most part restricts himself to the methods proper to etching in the strict sense of the term. Only in rare cases does he make use of *vernīs mou*, roulette or aquatint, for he does not find the right expression in these methods. Neither does he care much for etching in colour which he tried in Paris, for he considers that this is an art depending on the printer, who often contrives to make a good print of a bad plate and *vice versa*. Mr.

Lévy always prints his own etchings on a small machine, which serves him excellently. A. S. L.

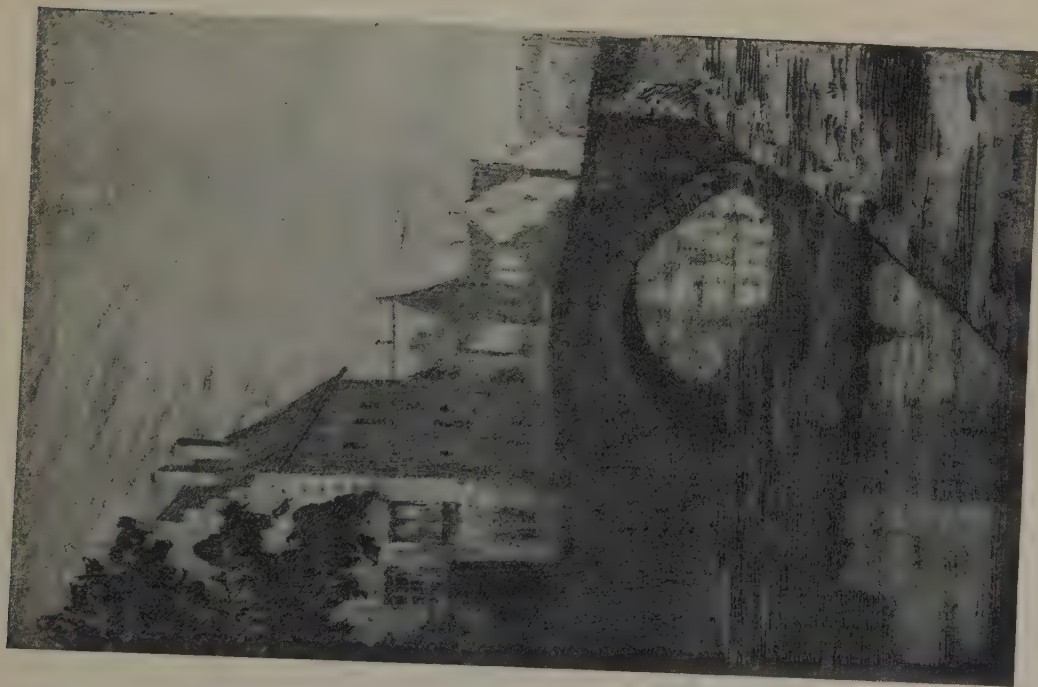


"THE JAPANESE FAN"

BY W. E. WEBSTER

**C**RACOW.—Another art society has been formed in this city, which has chosen "Zero" as its appellation. The president is Albert Kossak. Many other well-known artists have joined its ranks, or have shown their sympathy by exhibiting at the Society's first exhibition held here recently. "Zero" professes to be a reaction against the practice of publicly exhibiting sketches and studies which used to be kept for the inspection of the artist's friends in the seclusion of the studio. Consequently "Zero" will show neither sketches nor studies, but will confine its exhibits to finished works. Exhibitions are to be held every year in





"BRUGES" (ETCHING)

BY ROBERT LÉVY



"EVENING AT MEUDON" (ETCHING)

BY ROBERT LÉVY

## Studio-Talk

the autumn, and the next one will be held at Warsaw. The society is under the patronage of the Archduke Karl Stephan, himself a great lover of art, and his daughter, the Archduchess Renata, Princess Radziwill, declared the first exhibition open.

Although the works at this inaugural show numbered only 80, there was a good proportion of really meritorious achievements among them. The president, who is justly known for his battle-pieces and has himself seen active service, exhibited several of these, the most important being *The Charge of the Polish Regiment at Gravelot, 1808*—a chapter of history related with powerful realism. Jacek Malczewski, who has not exhibited of late years, was induced to break his silence, and exhibited several works of a symbolic character. He has a marvellous power of expression, and is essentially strong in colouring and composition. Stanislas Lentz's portrait of the celebrated Polish comic actor, Fraenkl, was quite among the best works shown, and Artur Markowicz showed some good work in pastels. Other promising young members of the society are A. Karpinski, F. Zmurko, J. Karszniewicz, K. Lasocki, J. Wrzesinski, and Leon Kolalski, the last contributing a charming miniature picture of the ancient garden of King John of Poland. A lady artist, B. Rychter-Janowska, must also be mentioned for her *Bridge over the Tiber*.

A. S. L.

season with a most interesting exhibition, consisting of about a hundred drawings by the sculptor, Rodin. This great master has, as one knows, executed from time to time a large number of drawings in his own original and very personal style. His earliest drawings are always considerably reminiscent of those of the Italian masters, and one of the very finest of these early works of Rodin's has been already reproduced in *THE STUDIO* some two years ago (see *THE STUDIO* for January, 1907). Later on he devoted himself to making drawings, touched up with water colour, of a very different nature to those which one had hitherto seen, and these form exceedingly interesting documents, veritable studies for sculptures, though one must admit, frequently very slight. The hundred drawings here exhibited were characterised by extreme purity of line and of form. Almost all were studies of the nude, or drawings of mythological or of antique figures, and they included certain pages of perfect beauty which carry our thoughts back to those masters of the pencil, Prudhon and Ingres.

H. F.

**B**ERNE.—At the International Telegraphic Conference held at Lisbon in June of last year the erection at Berne of a monument commemorating the foundation of the Telegraphic Union was decided upon, and the Swiss Federal Council was left to take the necessary steps to carry out the project. The

**P**ARIS.—At an exhibition of drawings and water-colour held some time ago by the Cercle Volney, I noticed some exceedingly fine wood-engravings by Camille Bourget, who has become an ardent apostle of this wonderful art. We reproduce herewith two examples of his work, both of them extremely vigorous in execution, and, speaking eloquently for themselves as they do, they require no comment on our part.

The Dewambez Galleries have started the



"LE GONFLEMENT D'UN BALLON" (WOOD ENGRAVING)

BY C. BOURGET





"MARCHÉ EN BRETAGNE"  
FROM THE WOOD ENGRAVING  
BY CAMILLE BOURGET



STATUES OF THE REFORMERS FOR THE REFORMATION MONUMENT AT GENEVA  
M. HORVAY, SCULPTOR

particular form which the monument is to take has not yet been definitely fixed by the Council, but it is announced that whatever this may be it shall be the subject of a competition in which sculptors and architects of all nationalities will be eligible to compete. The members of the jury for this competition have now been appointed, and include the following gentlemen connected with architecture

and sculpture:— Prof. Breuer, Berlin; Prof. Hellmer, Vienna; Sir George Frampton, R.A., London; Dr. Cuypers, Amsterdam; Senhor Ramalho Ortigão, Lisbon; Prof. Louis de Benoist, St. Petersburg; Prof. Lundberg, Stockholm; and M. Jost, Lausanne.

**G**ENEVA. — Amongst the designs recently sent in for the sculptural adornment of the International Monument of the Reformation to be erected in Geneva, that of MM. Landowski and Bouchard of Paris has found favour in the eyes of the jury, owing to its adaptability to the requirements of the programme, the dignity and unity of the composition, the simplicity of the attitudes of the figures, and the close association of the sculpture with the architectural background. MM. Landowski and Bouchard have as the result of this decision been entrusted with the execution of the sculptural part of the monument.



STATUES OF THE REFORMERS FOR THE REFORMATION MONUMENT AT GENEVA  
MM. LANDOWSKI AND BOUCHARD, SCULPTORS



## *Studio-Talk*



STATUES FOR REFORMATION MONUMENT, GENEVA, BY M. REYMOND, MM. LANDOWSKI AND BOUCHARD, AND M. HORVAY

The central group will represent Calvin and his co-workers, Farel, Beza, and Knox. To right and left, thrown into relief against the granite wall, will

stand the statues of Coligny, William the Silent; Frederick William of Brandenburg, the Great Elector, Roger Williams, Oliver Cromwell, and



STATUES OF THE REFORMERS FOR REFORMATION MONUMENT, GENEVA

M. REYMOND, SCULPTOR



THE REFORMATION MONUMENT, GENEVA.  
MM. MONOD & LAVERRIÈRE, ARCHITECTS



## Studio-Talk

Etienne Boeskey. Bas-reliefs and inscriptions will accompany these statues, and the dominant device of the monument will be that of the city arms, *Post Tenebras Lux*. The large armorial bearings to be let into the pavement in front of the monument and to be executed in mosaic, will represent the arms of Geneva, flanked on one side by those of Berne and on the other by those of Scotland.

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The monument will be united to the Promenade des Bastions by a slightly levelled approach, thus throwing into greater relief the central *motif* and the whole façade of the wall, 100 metres in length. Ornamental water, exactly in the place where the dykes of the ancient fortifications of the city were situated, will give perspective and protection to the monument. The blocks of carved stone

flanking the steps, will be devoted to the memory of Luther, Zwingli, Valdo, Wyclif, and Huss.

R. M.

**B**ERLIN.—Many readers of *THE STUDIO* will be pleased to see the accompanying reproduction of Mr. László's portrait of the Princess Louise Victoria. Having in a quite recent issue seen the artist's portrait of the Kaiser they will not need to be told that the princess is His Majesty's daughter; so close is the resemblance here that the portrait may indeed be said to be a "speaking" likeness.

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At Gurlitt's Salon we have had memorial exhibitions of the work of two illustrators, Rudolf Wilke and F. von Reznicek. In Wilke, Germany has lost one of her most original draughtsmen,

a satirist who dealt his blows very directly and always convinced one of their justice. He found no difficulty in pinning down sacrifices from high, middle or low life, as he was a real genius of the pencil, had studied reality thoroughly, and was abundant in wit. The suavity of F. von Reznicek's line occasionally borders on languor, but it is the appropriate medium for his subjects from fashionable life.

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Another fortunate attempt in the reformation of good taste has been made by the Union of Industrials, in conjunction with the authorities of arts and crafts, who arranged a great shop-window competition which fairly overcrowded the streets. After busy endeavours for the improvement of interior concerns it is only logical that the external appearance of the German capital should be subjected to reforms. The



PORTRAIT OF H.I.H. PRINCESS LOUISE VICTORIA BY P. A. LÁSZLÓ  
(By permission of the Berlin Photographic Co., owners of the copyright)



"WINDY NIGHT, OCTOBER"

BY ALBERT P. LUCAS

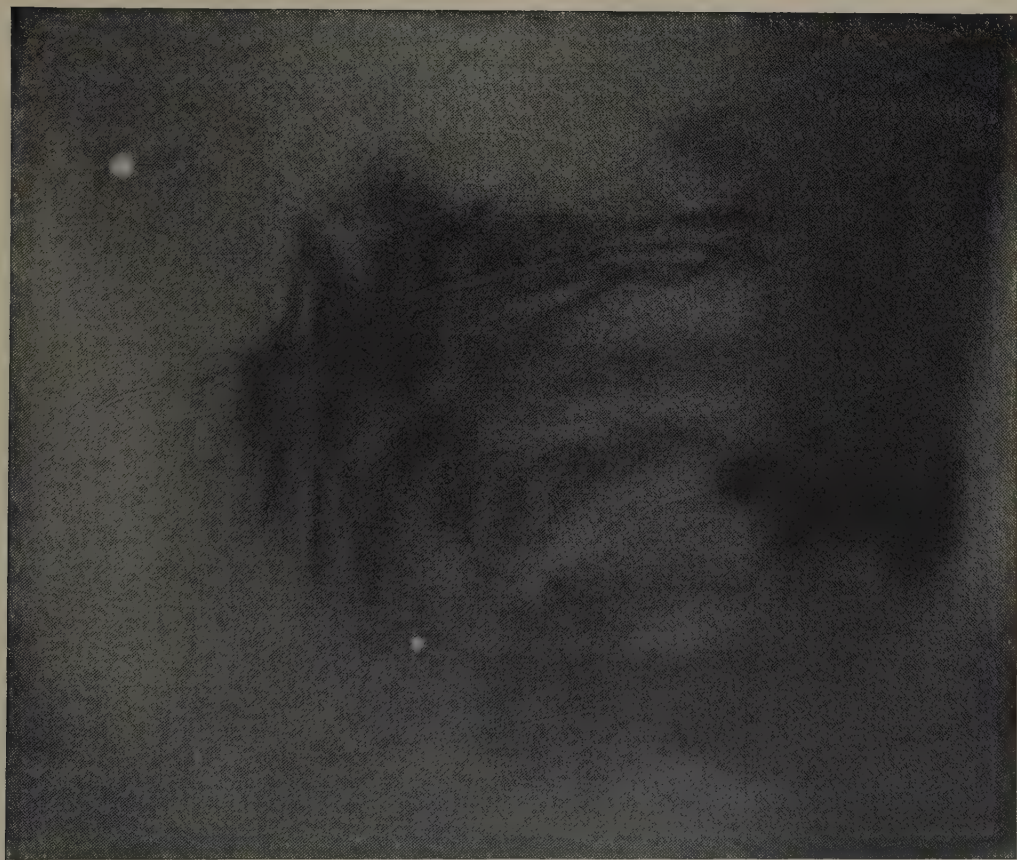
success of this undertaking lies foremost in the victory of a tendency towards simplification and distinction. Although some examples of a kind of Christmas-show arrangement and of scenic tableaux were much appreciated, the majority of the judges decided in favour of constructively dressed and reserved shop window decorations. As the competition is to be made an annual arrangement, visitors will soon find a promenade through the streets of Berlin an æsthetic pleasure. J. J.

NEW YORK.—Among the few American painters of nocturnes Albert P. Lucas occupies a position of unquestionable importance. In the work of the last few years he has proven in a clear manner that he is imbued to a high degree with that sympathy and sensitiveness to the primitive influences of nature, of the soil, the air and sea, which mark the really progressive landscape artist. Lucas loves nature in her weird, solitary and sumptuous moods, and whether his subject is one of fancy or actuality he sees her in colour pageants, rich and glowing. Landscapes like those we reproduce are the in-

terpretations of a dreamer and a poet, careless perhaps in some matter of detail, but invariably capturing the magic of nature, the mystery of wind and clouds, the brooding spirit of trees, the gleam and murmur of water.

In 1882 Lucas went abroad, staying away for the unusual length of time of twenty years. First visiting Belgium and Holland, he proceeded from there to Paris and studied for five years at the École des Beaux-Arts. After seeing Hébert's *Malaria*, that created a sensation in the fifties, he entered the artist's studio (though not much favoured by American students) and worked there for five consecutive years. His *L'appel* received a medal, and was put in a place of honour at the Salon of 1896. From Paris Lucas went to Italy and became deeply impressed by the art of Botticelli, Luini, Fra Angelico and Correggio. He returned to America in 1902, and since has resided in New York. Like many of his *confrères* he is somewhat epicurean and cosmopolitan in his tastes, often visiting foreign countries, more especially France and Italy, a certain longing for the





"WALKING AGAINST THE WIND"

BY ALBERT P. LUCAS



"LITTLE WHITE CHURCH IN MOONLIGHT"

BY ALBERT P. LUCAS





"TRAGEDY." DECORATION FOR NEW GERMAN THEATRE,  
NEW YORK BY ALPHONSE MUCHA

congenial art life of his earlier career seeming to take possession of him at times.

Lucas's studies of night and twilight are written down with virile strokes of decided and often opponent colours, with a preference to deep reds and blues, made harmonious by the gentler accents of a peculiar and personal method of cross-hatching in complementary colours, which has almost the character of a glaze. His colour notes are decided; his pictures do not carry out one solitary colour tone, but consist of many themes of colour, which, beautiful in themselves, are conducive to produce one powerful tonality. Lucas is vehement and yet delicate, broad and yet conscientious. He never concerns himself with superficialities, the "puerilities of mere effect"; it is in the larger

aspects of nature, her dramatic significance and her poetic splendour, that he is chiefly interested.

The three large proscenium panels for the New German Theatre, New York, which Alphonse Mucha has recently finished—and of which two are here reproduced—are, by reason of their size and elaborate decorative scheme, one of his finest achievements. In them Mucha has reached the very maturity of his artistic powers of expression. These panels measure twelve by twenty-four feet, and the difficulties of keeping such a composition in "one tonal plane" will be appreciated by every mural painter. The dominant colour notes are violet, grey, green, and a golden red.

In the panel, *Tragedy*, the artist has made the



"COMEDY." DECORATION FOR NEW GERMAN THEATRE,  
NEW YORK BY ALPHONSE MUCHA



## Art School Notes

colossal figure of tragic fate exist in the low violet-blue tone of evening with the same degree of reality as though seen in bright sunlight. The subject, sombre in its suggestion, depends not at all upon the particular facial expression of any figure, or upon any particular incident. The spirit of the thing wholly relied upon the line and colour masses of the composition.

It was a strange conceit of the artist to conceive the figure of the Tragic as well as the Comic Muse on the opposite panel in gigantic size. Did he wish to convey that the character of even the greatest plays are mere figures in comparison to the human joys and sorrows that created them! As the songbird his mate, so does the youth ensconced in the branches of the tree, enthrall the three listening maidens. To each one does his song appeal in a different fashion: the one listens in dreamy rapture, the other in passionate longing, while the heart of the third is wrung in secret pain. The apple-tree blooms—spring sunshine laughs—love is born. This sentiment is carried out in the colour scheme by greens and pearly greys, and pale blues. The reddish hair of one of the figures has been most cleverly used as a decisive colour note in the composition.

The third panel, entitled *The Quest of Beauty*, is over the proscenium, and furnishes the complementary note to the other two. S. H.

### ART SCHOOL NOTES.

LONDON.—Mr. J. S. Sargent, R.A., will act as Visitor in the School of Drawing at the Royal Academy from November 22nd to the end of the term. Mr. Alfred Drury, A.R.A., will act in a similar capacity in the School of Sculpture, and Sir Aston Webb, R.A., in the School of Architecture. A substitute will have to be found, unfortunately, in the School of Painting, in the place of the late Mr. E. J. Gregory, R.A., whose name was down as Visitor for the same period. All the paintings, models, drawings and designs for the gold medals and other prizes were sent in on the 6th inst., and the competitors must now possess their souls in patience until the evening of the 10th of December, when the names of the winners will be read out in the Third Gallery at Burlington House in the presence of the Academicians and students and the large audience that never fails to attend on these occasions.

Professor Church, F.R.S., in the address with which he commenced the series of winter lectures at the Royal Academy on the chemistry of artists materials, mentioned two or three books on technical subjects that he thought might be of interest to the student. He commended in particular for its information on paints, mediums and so forth Professor Ostwald's book, known in its English translation (published in America) as "Letters to a Painter." The writer is an eminent German chemist, who, having retired from the practice of his profession, now devotes himself to the study of the materials used by artists. Other books mentioned by Professor Church were Prof. Holmes's "Notes on the Science of Picture Making" and "Fresco-Painting: Its Art and Technique," by Mr. James Ward, who assisted Leighton in the execution of the South Kensington lunettes illustrating the Arts of Peace and War. The Professor, in commenting on Mr. Ward's book, said that it cited a picture painted forty years ago by Leighton in a church at Dulwich, and now in excellent condition, as an example of the stability of fresco. This, however, was misleading. Some years ago the advice of Professor Church was asked about this very fresco. The surface was scaling off, and it was only the treatment applied by the Professor that saved the picture and restored it to something like its original condition. The peculiar quality of the ground of the fresco, which had called forth the admiration of Mr. Ward, was due entirely to Professor Church's treatment. In his lecture at the Academy Professor Church discussed most of the grounds and fabrics upon which pictures are painted, including plaster, canvas, paper and wood. He impressed upon the students the absolute necessity of protecting the backs of pictures as well as the front, and told them how this could be done, and also how to restore the white ground of canvases that had become darkened by exposure to the impurities of London air.

The Royal Academy Professor of Chemistry has instructed a whole generation of painters in the composition of their materials, for it is exactly thirty years since he began to lecture to the students at Burlington House. Professor Church, who himself practises the arts—he has several times exhibited at the Royal Academy—has enjoyed the friendship of many artists, notably of Leighton, who, careful student that he was, constantly consulted the chemist about colours and mediums. When Leighton was about to begin his picture at the Royal Exchange, the first of the

## Art School Notes

series that now decorates the ambulatory, he consulted Professor Church about the preparation of the canvas, and assured him that he "should obey his instructions punctually," and when something went wrong with the completed picture owing to the extraordinary cold of the famous winter of 1894-5, it was the Academy Professor to whom the President appealed for advice. Last year Germany paid Professor Church the compliment of publishing a translation of his handbook, familiar to English students, "The Chemistry of Paints and Painting."

At Heatherley's a new nude life class has been added to those already in existence at the evening school, and nude models are now posed every evening. On three nights a week the model stands in the ordinary fixed pose, and on the other nights (in what is now known as the French sketch class) the model or models—for sometimes there are more than one—take fresh poses every half hour. Students are at liberty to work in the nude or costume classes at their discretion. The pictorial composition class held on Thursday afternoons in Newman Street has now been thrown open to non-students, and the Saturday class can be joined for the whole day or for the afternoon only. It has been arranged that the annual costume ball given by the students shall take place in January.

The exhibition held in September at the London County Council Central School of Arts and Crafts in Southampton Row resembled in its general features the exhibition held in the same place in July. Then it included work from most of the London County Council Art and Craft schools, but the September show was composed only of the productions of the Central School. Some of these had already been seen in the collective exhibition in July. Among them was the admirable cabinet in dark wood to which reference has already been made in this column. It was shown at first anonymously, but in September bore the name of its designer and maker, Mr. J. H. W. Brandt. The enamels shown at this exhibition did not deserve much praise, but there was some nice pottery—unassuming but attractive; jewellery by, among others, Mr. A. Ware, Mr. T. Seiling, and Miss C. Adams, and a good collection of embroidery and other needlework.

An interesting new departure was made this year at the Birkbeck School of Art, where Mrs. Seymour

Lucas was invited to judge the work and award the prizes in the local competitions. Mrs. Lucas awarded the two Taverner prizes to Miss Agnes Sutherland and Miss Dorothea Goody, Miss Irene Butterworth gaining an honourable mention. The Holden prize was given this year for a figure composition founded on any time sketch made in the life class, and it was carried off by Mr. Arthur M. Boff, who also gained both the prizes offered by the Head Master, Mr. Alfred W. Mason. The Pocock prize for time studies from life fell to Mr. Frederick H. Ballard, and the Hardy prizes to Miss Viola D. Dunkley, for modelling a plant from



SILVER CARD TRAY

BY ALBERT NEEDHAM



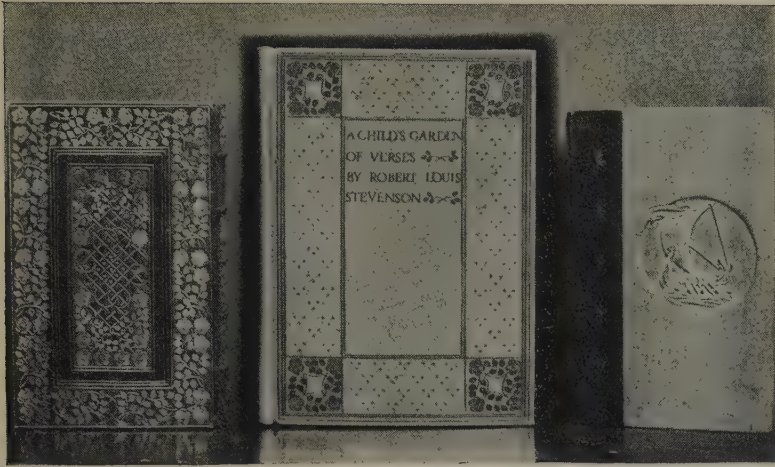
EMBROIDERED CUSHION COVER

BY NORAH MAY

(Blackheath School of Arts and Crafts)



## Art School Notes



BOOK COVERS IN CARVED WOOD AND TOOLED LEATHER BY A. NEEDHAM;  
COVER WITH TOOLED MEDALLION BY E. BULLOCK.  
(Blackheath School of Arts and Crafts)

nature, and to Miss Lavinia Billings for a still life in oils. In the recent National Art Competition prizes were gained by Mr. Thomas Frost, Mr. Isaac



SILVER BUTTON AND PENDANT  
BY EVELYN FORTH  
(Blackheath School of Arts and Crafts)

ships to Miss Norah Ray Williams, and to Miss Viola D. Dunkley, who also gained a London County Council School of Art scholarship. An art master's certificate was awarded to Miss Grace Hudson, and an art teacher's certificate to Miss Edith M. Sayer, and the Birkbeck Council Studentship was taken by Miss Gertrude M. Lichtenberger for designs for lace. These designs, together with examples of the lace executed by Miss Lichtenberger, were included in the attractive exhibition of students' work that was held last month at the

Birkbeck School, two or three days before the re-opening of the classes.

W. T. W.

The four illustrations accompanying these notes represent a few out of many good things shown at the recent annual exhibition of students' work at the Blackheath School of Arts and Crafts, whose principal, Mr. J. Howard Hale, F.S.A.M., is to be congratulated on the high standard of attainment which the exhibition as a whole represented. On

the walls were to be seen a group of excellent studies of heads done by various students, clever book illustrations by Miss D. Wheeler and Mr. H. Hopgood, a series of well-designed posters by Mr. A. Needham and Mr. A. Lack, and some admirably executed flower studies by the Misses A. Heinitz and M. Williams. But it was perhaps in the craft section that the good quality of the



CARVED WALNUT GRATE OR FIRE SCREEN  
EXECUTED BY PUPIL OF MR. W. S. WILLIAMSON,  
TAUNTON. DESIGN BASED ON ACONITE

## Art School Notes



CARVED OAK PANEL EXECUTED BY MRS. LEACH  
FROM DESIGN BY MR. W. S. WILLIAMSON,  
TAUNTON

work done at this school was most in evidence. Among the specimens of needlework shown were some which were both beautiful in design and skilfully executed, indicating careful training on the part of Miss E. J. Morley, who has charge of this department. The jewellery of Miss Traill and Miss Forth made a good impression, as did various specimens of bookbinding, particularly those of Mr. Needham and Miss Bullock. The examples of woodcarving displayed indicated that this craft is practised with success by several of the students, Mr. Burrell, Miss Chapman and Miss Mayo being prominent in this branch. The metal-work and pottery classes contributed interesting exhibits, notable among the former being a *repoussé* fruit dish and card tray by Mr. A. Needham, and a casket in rosewood and silver by Miss Sands. The examples of pottery showed that too much attention is paid to surface decoration,

and not enough to form and other features which belong essentially to the craft.

TAUNTON. — We give some interesting examples of wood-carving executed by pupils of Mr. W. S. Williamson, the Principal of the Handicrafts Studios in this town. Among these the carved oak altar-table executed for Cricket St. Thomas Church, Somerset, calls for special notice as a specimen of work accomplished by working-men in their leisure time. The work has been carried out under the personal supervision of Mr. W. S. Williamson, who is the instructor of the Cricket St. Thomas carving class. This class was formed about ten years ago, and consists of working-men only, the majority of whom have steadily worked through the winter months since the inauguration of the class. During the last three years they have been employed in carving this altar-table, which, on being exhibited at the Somerset Arts and Crafts Exhibition at Langport, was awarded the Challenge Shield for the best piece of work executed by an artizan class. The front of the altar consists of three panels. They are all symbolic, being based on the rose, the vine, and the lily. The carving of these three panels is admirable; every tool cut has been made with knowledge and for a specific purpose, thus producing the true spirit of old craftsmanship without slavishly copying it. The tool cuts on the plain groundwork taken in the direction of the main lines of the design give texture to the work. The carvers engaged upon the work were Messrs. J. T. Loaring, John and James Grimstead, H. M. Harvey, F. Heels, R. Pinny, and J. A. Bowditch.



CARVED OAK ALTAR TABLE FOR CHURCH OF CRICKET ST. THOMAS, SOMERSET.  
EXECUTED BY THE LOCAL CARVING CLASS FROM THE DESIGNS OF THE  
INSTRUCTOR, MR. W. S. WILLIAMSON OF TAUNTON



## Reviews and Notices

### REVIEWS AND NOTICES.

*Kashmir.* Described by Sir FRANCIS YOUNG-HUSBAND, K.C.I.E. Painted by Major E. MOLYNEUX, D.S.O. (London: A. & C. Black.) 20s. net.—Kashmir to many of us is scarcely more than a name, and that chiefly associated with a certain kind of dress fabric. Of the few Europeans who have explored the country none can speak with such authority as the author of this vividly interesting account of its inhabitants, institutions, and natural features, who holds the important position of Resident at the Court of the reigning sovereign. The most fascinating part of his narrative is, perhaps, that in which he describes the gigantic mountains of the Himalayan range which belong to Kashmir—one of them, not even dignified with a name, but merely numbered as K 2, being the second highest in the world, while three or four more follow closely in order of height. Interest increases when he comes to discuss the genesis of these mighty peaks, whose origin is traced back to a remote period in the world's history, when they were deposited in sediment at the bottom of a shallow sea which covered the whole of this region. Adverting to the comparative recency of man's appearance on this globe, and to the probability that the human race, now in its infancy, will continue to people the earth for long ages to come, he puts a very pertinent question. "Does it not seem," he asks, "almost criminally childish for us—Hindus, Christians and Mohamedans alike—to be so continually and incessantly looking backward to great and holy men of the past, as if all the best were necessarily behind, instead of sometimes looking forward to the even greater men to come?" Sir Francis has found an able collaborator in Major Molyneux, whose pictures of Kashmir scenery, and especially of its mountain scenery, display remarkable gifts. To this gentleman belongs the distinction of having three times gained the gold medal offered by the Viceroy for the best picture painted in India.

*Classics of Art: Michelangelo.* By GERALD S. DAVIES. (London: Methuen.) 12s. 6d. net. *Rubens.* By EDWARD DILLON. (Same publishers.) 25s. net.—It would be difficult, if not impossible, to select two masters whose characters, aims in life and æsthetic gifts differed more widely than did those of Michael Angelo and Peter Paul Rubens, each of whom is the subject of a new study by an acknowledged expert. The former, whose virile personality dominated his century, remained to the end of his career a saddened, disappointed man,

hampered by the melancholy faculty of creating a void about him into which few dared to intrude. Rubens on the other hand, in spite of the sad circumstances of his birth and the poverty of his parents during his boyhood, was endowed from the first with a happy temperament that won him friends wherever he went and had much to do with his success as an artist. In his "Michelangelo," Mr. Davies, though he says his aim has been merely to sketch in a concise form the life of the master through his works, well brings out the aloofness of the man who dwelt alone with his thought and his labour in a pathetic solitude, his eighteen years' friendship with Vittoria Colonna, that was only cut short by her death, having been the one ray of sunshine to lighten his existence. Strange to say, however, the critic does not dwell on the great artist's strong affection for Tommaso Cavalieri, to whom he addressed letters and sonnets full of a passion rarely felt by one man for another, neither does he make any attempt to define the influence of Michael Angelo upon his contemporaries and successors. For all that, the book, which is enriched with reproductions of many typical paintings and sculptures and contains several valuable appendices, is a notable contribution to Renaissance literature, realising forcibly the stupendous individuality of a truly creative genius.

The "Rubens" of Mr. Dillon presents to the "Michelangelo" of Mr. Davies almost as great a contrast as does the work of the two artists. He passes in brief and rapid review the life of the painter, carefully refraining, as far as possible, from any critical examination of his work, but at the same time bringing out clearly the influence on him of the political, religious and social life of his time, as well as the unrelenting devotion to his country, that from first to last distinguished him. The deeply interesting narrative of a life exceptionally full of dramatic incidents, is succeeded by an analysis of the æsthetic qualities of Rubens that are ably compared with those of his contemporaries; but the bulk of the volume is occupied by an exhaustive list of the works produced in fifty years of unbroken activity, and black-and-white reproductions of no less than 484 of the most important.

*Modern Cabinet Work, Furniture and Filments.* By PERCY A. WELLS and JOHN HOOPER. (London: B. T. Batsford.) 12s. 6d. net.—It would be no exaggeration to say that this is the most thorough and systematic exposition of the processes and materials employed in modern cabinet-making which has yet appeared—and the term "cabinet-making," we are reminded, covers a much wider

## Reviews and Notices

scope nowadays than it did a generation ago. The authors commence by describing the various tools used in the craft, and how to use them and keep them in order; then, step by step, they take the student through all the constructive processes from the making of all sorts of joints to the preparation, setting out and completion of articles of furniture, including the application of geometrical principles, veneering, inlaying and so forth. Craftsmen of wider experience will also find in the book a great amount of serviceable information, and though it is pre-eminently a manual for the actual worker, both the draughtsman and the designer will profit by reference to those parts which treat of principles of construction, styles, &c. The exhaustive character of the work is shown by the fact that no less than 1,000 diagrams and measured drawings are given of details and complete articles, implements, &c., in addition to numerous photographs of historic and modern work; over 200 kinds of furniture woods are described and their characteristics explained. The book is well printed and strongly bound in cloth, as becomes a work intended for frequent reference.

*William Blake.* By BASIL DE SELINCOURT, (London: Duckworth.) 7s. 6d. net. The complex and baffling personality of William Blake appears to exercise an irresistible fascination over the imagination, one critic after another endeavouring with more or less success to define his peculiarities. In Mr. de Selincourt the artist-poet has found yet another sympathetic and appreciative exponent who shows great leniency to his strange vagaries, and sums up what he considers his most essential characteristics as "childlike trust in goodness, spontaneous aspiration after beauty, and impassioned reverence and awe before the mystery of the spirit of life." Whether this opinion be endorsed or not, all will admit that its author has produced on a very hackneyed subject a book full of original suggestion that, with its numerous reproductions of typical drawings, forms a notable contribution to the literature on Blake.

*Highways and Byways in Middlesex.* By WALTER JERROLD. With illustrations by HUGH THOMSON. (London: Macmillan.) 6s.—Middlesex, the "homeliest of the home counties," as Mr. Jerrold aptly calls it, never could lay claim to much natural beauty, and can do so still less now when such orchards, pastures and other rural amenities as it possesses, are fast being invaded by the speculative builder and converted into suburbs. Still, for its shortcomings in this respect ample compensation is afforded by its associations with

notable personages and great events, and herein, as the author justly points out, the county can claim its strongest individuality. Into these old associations Mr. Jerrold has delved with good effect, and the result is a volume abounding in interest. Of the sketches which Mr. Thomson has contributed—one hundred and twenty odd in number—we may say that they are among the best we have seen from his pencil; the point of view is always selected with judgment, and actuality is achieved without any superfluity of detail.

*The Children's Book of Art.* By AGNES ETHEL CONWAY and Sir MARTIN CONWAY. (London: A. & C. Black.) 6s. net.—It is somewhat difficult to determine for exactly what public *The Children's Book of Art* is intended. Much of the Preface from the pen of Sir Martin Conway is, it is true, written in verses suitable for the nursery, yet it launches into topics, such as the drawbacks of photography, that are not likely to be understood by little people. On the other hand, the text of Miss Conway makes no attempt at simplification of language, and assumes throughout a knowledge of the elements of the subject which young readers cannot possibly have. If, however, the title of the book be ignored, it will be realised that, though its author is not gifted with the rare power of appealing to a juvenile audience, she has no little insight into the qualities differentiating the work of one painter from that of another.

*English Furniture and Decoration, 1680—1800.* By G. M. ELLWOOD. (London: B. T. Batsford.) 25s. net.—Although the furniture of the period covered by this quarto volume has been made familiar to everyone by books out of number, it must at least be said for Mr. Ellwood's collection of examples that the judgment he has shown in selecting the very best ought to ensure for it the attention of collectors and connoisseurs. The illustrations consist of nearly 400 remarkably fine reproductions of beautiful pieces of furniture belonging to private collectors, museums, and a few dealers, and represent some of the choicest productions of the William and Mary, Queen Anne, and succeeding periods, those designed by Chippendale, the Brothers Adam, Hepplewhite, and Sheraton being of exceptional interest. The brief introduction explains the characteristics of these periods.

*A New History of Painting in Italy.* By J. A. CROWE and G. B. CAVALCASELLE. Edited by EDWARD HUTTON. (London: J. M. Dent.) In three vols. £3 the set. Vol. II. The second



## Reviews and Notices

volume of Messrs. Dent's edition of Crowe and Cavalcaselle's "History of Painting in Italy" well maintains the high level of excellence of its predecessor, and, with its numerous notes from the able pen of Mr. Edward Hutton, forms a very up-to-date history of the development of the Siennese and Florentine schools of the fourteenth and fifteenth centuries. With rare impartiality the editor quotes the opinions even of those critics from whom he differs, giving the arguments for and against his own conclusions, and he has added greatly to the value of the publication by the care with which he has noted changes of location of the pictures described in the text. His remarks on Paolo di Giovanni Fei and Andrea di Maestro Fredi (who, by the way, is not mentioned by the authors of the book) are typical examples of the thoroughness of his methods but he is at great pains to give to Mr. Berenson the credit of the discovery of the latter, and to refer to the information given concerning him by Mr. Langton Douglas in the rival edition of the famous history.

*London Passed and Passing.* By HANSLIP FLETCHER. (London: Sir Isaac Pitman & Sons.) 21s. net.—A true lover of London, and one who combines with the zeal of the antiquarian for relics of the past an artist's eye for beauty of form and colour, Mr. Nicholson, in his Introduction to the drawings of Mr. Fletcher, has indulged in a panegyric of the charms of the great city that is worthy of a poet's pen. "The smoke and vapour," he says, "exhaled by this strange overgrowth . . . create now the most gorgeous, now the most delicate effects of atmosphere, for smoke and vapour are often a more subtle medium for the absorption of the sun's colour rays." He dwells, too, on the added charm given by time to Wren's churches and pleads eloquently for the preservation of the few that remain. Unfortunately, the drawings for which this charming Essay is the excuse, are with some exceptions, notably those of Clifford's Inn, somewhat wanting in distinction, but they form an interesting pictorial record of a number of ancient buildings that have either been recently pulled down or are condemned to destruction.

*Handbook of Marks on Pottery and Porcelain.* By W. BURTON, M.A., and R. L. HOBSON, B.A. (London: Macmillan.) 7s. 6d. net.—Collectors of pottery and porcelain will be grateful to the compilers of this little manual for providing them with a reliable means of verifying the pieces in their possession, so far as that is possible by reference to the marks they bear. The lists it contains

are given in tabular form, arranged geographically, and comprise all the authentic marks—the number of which of course runs into thousands—on practically every species of pottery and porcelain which comes within the purview of the collector—not only those originating in the various European countries, including Scandinavia and Russia, but also American productions, and a comprehensive list of Oriental marks, the Chinese and Japanese lists being especially valuable.

*Im Herbst des Lebens.* Gesammelte Erinnerungsblätter von HANS THOMA. (Munich: Süd-deutsche Monatshefte.) 5 marks.—The high esteem in which Prof. Thoma is held by his countrymen, shared by many living in other countries, has been amply shown by the many manifestations of sympathy and respect which have marked the completion of his seventieth year. Throughout his fruitful career, into which this little volume of reminiscences gives us a good insight, he has ever been actuated by the loftiest ideals, and from the beginning he has pursued those ideals unflinchingly, in the face of no small amount of hostile criticism, such as indeed generally falls to the lot of men who attain to distinction. He has arrived at a point when he can look back with equanimity on the obstacles encountered, and the absence of all bitterness of feeling towards his critics is a trait which cannot but increase the respect in which he is held. The autobiographical chapters of the book are followed by some essays on art matters, and also some speeches delivered in the Upper Chamber of the Baden Legislature, of which he is a member.

*Jacques Callot.* Von HERMANN NASSE. (Leipzig: Klinkhardt & Biermann.) Paper 10 mks., cloth 12 mks.—This is the initial instalment of a new series of volumes which Dr. Hermann Voss is editing, under the title, "Meister der Graphik," a series to be devoted, as the title implies, to the achievements of the master etchers and engravers, and if future volumes are as well produced as this one, the success of the series is assured. The ninety-eight examples of Callot's work which are reproduced in collotype clearly demonstrate his mastery as an engraver and draughtsman, besides being of interest from a documentary point of view as a true reflection of the times in which he lived—times when warfare was the order of the day, and soldiers were ever moving hither and thither. Callot in recording these movements may, not without justification, be regarded as a forerunner of the "Special Artists" who represent modern journals at the seat of war.

## *The Lay Figure*

### THE LAY FIGURE: ON ILLUSTRATING BOOKS PROPERLY.

"I HAVE had occasion lately to look through a large number of illustrated books of various dates," said the Art Critic, "and, as a result, I am very much inclined to argue that the art of illustration has lost of late years a good deal of its vitality and much of its earlier character."

"How can you say that?" cried the Art Master. "Why, personally, I should take exactly the opposite point of view, that illustration has never been so flourishing as it is at the present time, and that never before has it been practised so successfully by a host of distinguished artists."

"You mean that never before have there been so many artists trying to eke out a precarious existence by drawing in black-and-white," laughed the Man with the Red Tie. "Most of these distinguished men have gone in for illustrated work because they realise that it is useless to go on painting pictures that they cannot sell."

"That may or may not be their reason for joining the ranks of the illustrators," returned the Art Master; "but at any rate it is plainly an advantage that this particular branch of art should gain so many new workers of the best professional standing."

"Not necessarily," broke in the Critic; "book illustration, I take it, is not a kind of minor art to which any type of artist can turn when he likes, and in which he can expect to be successful as a matter of course."

"Then you are adopting a standpoint which neither professional nor public opinion would accept," replied the Man with the Red Tie. "Nearly all the artists I know look upon illustrative work as merely a means of filling up time that cannot be profitably given to any other kind of practice. They do not really care for it, but they think it is fairly easy, and it pays tolerably well, so they are quite ready to turn to it when the occasion arises."

"And that is why I say that illustration has of late lost both vitality and character," argued the Critic. "When an art comes to be looked upon as a sort of refuge for the destitute, when it is practised in a spirit of expediency rather than conviction, when it is unwillingly followed as a kind of casual employment, it must suffer in dignity and go down in quality."

"But you forget that there are many artists who devote themselves entirely to this form of work," protested the Art Master. "I have trained several

myself who were most anxious to excel as illustrators. Do not men of this type maintain the dignity of the art?"

"They do their best, I honestly believe," answered the Critic, "but they cannot—because they are too few—dominate modern illustration and set a sane fashion in it. They have only too often to yield to bad influences and to allow the casual taint to appear in their own work."

"What do you mean by the casual taint?" asked the Man with the Red Tie.

"I mean that want of proper connection between the book and its illustrations which is so often to be seen in modern publications," said the Critic. "If you take up a book of the ordinary kind you will find scattered at random among the pages of letterpress a few small pictures of incidents in the story. They do not as a rule add anything to the interest of the book or help to make the story more intelligible: they seem to have dropped in by accident and they could be taken out without anyone missing them. They would fit almost any other story as well as they do the one with which they happen to be bound up. I do not call that book illustration; it is meaningless and purposeless, it does no credit to the artist and is of no assistance to the author. It is only a concession to a fashion that ought not to be encouraged."

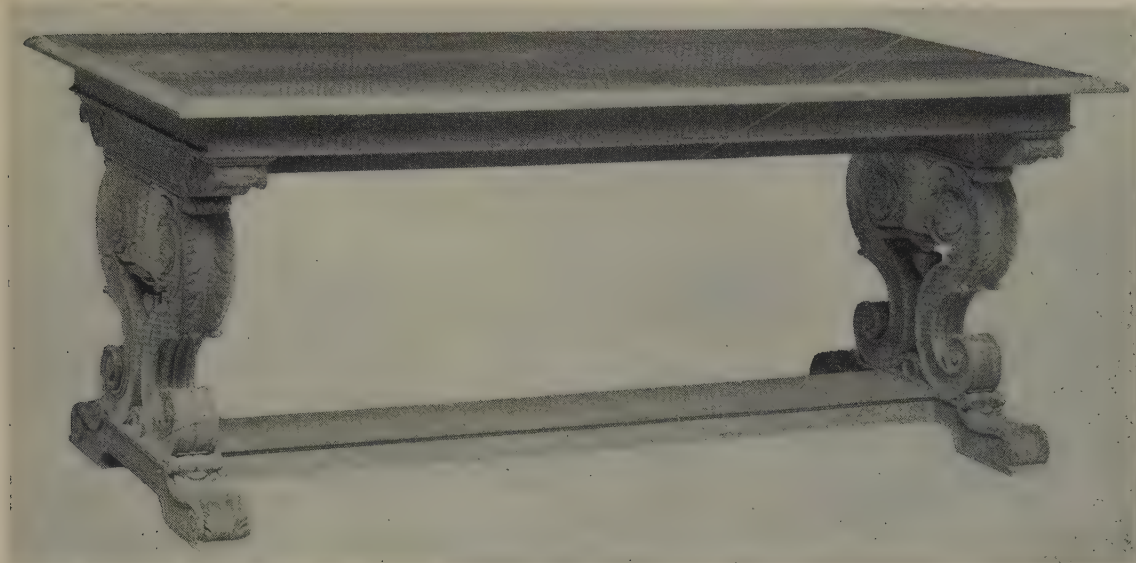
"What is your alternative?" enquired the Art Master. "What else can be done?"

"The illustrations can be treated so as to form an essential part of the book as a whole," declared the Critic. "They should be considered as decorative details of the greatest value, and should be in the atmosphere of the publication and directly related to it. The decorations of your house, if they are rightly planned, have an inseparable connection with the architecture of the building, your garden is laid out to enhance the beauty of the house which it surrounds; why should not the illustrations in your books be dealt with in the same manner, to add to the impression which the author seeks to convey, and to make the whole production a piece of consistent beauty? Of course this would mean that there should be closer communion between the artist and the writer than there seems to be in most cases at present, and that the illustrator would have to be more a serious designer than a painter of episodes. But if once the decorative possibilities of book illustration were generally realised I think it could be done, and it would be the right way."

THE LAY FIGURE.



## *Reproductions of Colonial Furniture*



*Courtesy of W. K. Cowan & Co.*

FRENCH RENAISSANCE LIBRARY OR LIVING-ROOM TABLE, MADE IN EITHER SOLID CUBAN MAHOGANY WITH A FIGURED CROTCHED TOP OR IN SELECTED CIRCASSIAN WALNUT

## **R**EPRODUCTIONS OF COLONIAL FURNITURE

THE recent exhibition of furniture at the Metropolitan Museum Hudson-Fulton Exhibition, showing the styles and forms

made in this country and brought over the seas from the earliest Colonial times to Fulton's day, has given a new stimulus to the interest in American furniture of earlier periods than the present. Genuine pieces of old furniture, though still to be had, are growing continually rarer. The tendency

for some time has been to deflect the real relics to the hands of the collector. The householder, on the other hand, has a distinct interest in the subject when he is not fortunate enough to possess real heirloom pieces or even when his inclinations are not of the collecting sort. For this growing class of persons the early shapes are more important than the actual handicraft of an early cabinet maker. Meeting the demand thus occasioned a number of manufacturers are producing frank re-



*Courtesy of W. K. Cowan & Co.*

COLONIAL SETTLE, WITH POSTS AFTER OLD NEW ENGLAND FOUR-POSTER BED

## *Reproductions of Colonial Furniture*



*Courtesy of W. K. Cowan & Co.*

ENGLISH COLONIAL SECRETARY DESK, WITH PORTABLE TOP

productions. Inquiries made to us from time to time asking us to recommend such products show that for house furnishing and decoration the styles of the Colonial time are popular and satisfactory. We show in illustration a selected number of pieces made in historic styles by a house which deserves commendation for its efforts to turn out work which shall be not only faithful in point of reproducing the shapes but which shall also show the lasting qualities of good workmanship and sound selected material.

Mahogany did not come into general use until 1710-1715, and in that respect is considered historically as a new wood. Its tough qualities and the beautiful effects obtainable in color commended it immediately to the maker and the purchaser. In the eighteenth century this wood played so important a part that the period is often named after it. The new forms which accompanied its use were well adapted to the working qualities of the wood, which has, of course, continued popular to the present day in English-speaking countries, and which also is naturally a distinctive work of later repro-

ductions. Thomas Chippendale set his stamp upon the period until a later reaction against the solidity of his designs brought in the Sheraton style. Both these noted cabinetmakers wrote books on their craft, a circumstance which has contributed to the enduring characteristics of the types of furniture they evolved. Chippendale published his "Gentlemen and Cabinet Makers' Directory" in 1752. Thomas Sheraton (1751-1806) published in his turn "The Cabinet Maker and Upholsterer's Drawing Book." Hepplewhite, at the same period, issued his "Cabinetmaker and Upholsterer's Guide or Repository of De-

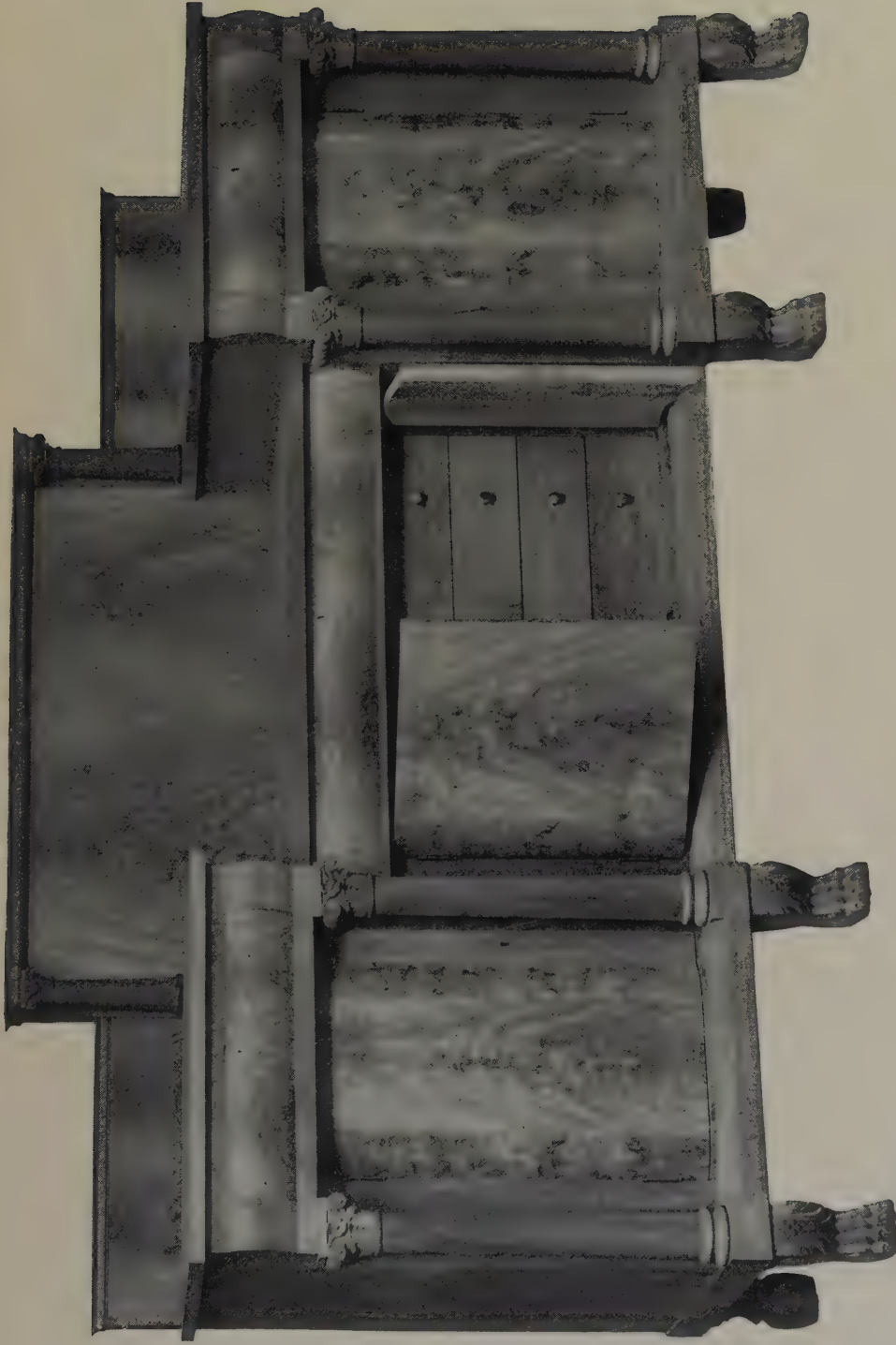
signs for Every Article of Household Furniture." The characteristic of this later development as distinguished from the work of the predecessors is a



*Courtesy of W. K. Cowan & Co.*

CHINESE CHIPPENDALE TEA, OR OCCASIONAL, TABLE





*Courtesy of W. K. Crown & Co.*

### EMPIRE COLONIAL SIDEBOARD

A faithful reproduction of an unusually fine example of this period. The stately columns and carved capitals, also the expressive claw feet and entire frame, are made of selected solid Cuban mahogany. In all the front surfaces beautifully figured crotch mahogany is used. Attention is called to the convenient arrangement of the cupboards and drawers. The center drawer is sectioned and lined for silver. Below this are four linen drawers. The entire interior is made of mahogany and finished in its natural color.

## The Greatest Sienese Painter

delicacy, and delicacy, in fact, pushed to an extreme. Duncan Phyfe was one of the notable American workmen who followed the new style.

The extent to which the tendencies of furniture making of these earlier periods were reduced to systematic record is unusual in any of the arts and has contributed to the possibility of just and faithful reproduction to-day. But the survival of a generous quantity of the furniture itself has, of course, been even more important in producing this result. It is on a careful study of authentic pieces that the maker of reproductions mainly relies.

The highboys of the period were made with no slight command of ingenious cabinet-making technique.



Courtesy of W. K. Corvan & Co.

QUEEN ANNE SECRETARY DESK

IN SOLID CUBAN MAHOGANY



From "French Cathedrals," Copyright, 1909, by the Century Company

MONT ST. MICHEL

BY JOSEPH PENNELL

XL

## THE GREATEST SIENESE PAINTER

AN IMPORTANT book by Bernard Berenson will be shortly issued by John Lane Company, under the title "A Sienese Painter of the Franciscan Legend." This painter is Sassetta, who, as Mr. Berenson holds, succeeded where Giotto failed. The author calls Sassetta "the greatest painter that Siena had between the dawn and the sunset of its art." The book is illustrated with twenty-five color-type plates. The author finds that Sassetta succeeded in conveying the Franciscan feeling, because of his better sympathy with its mystic qualities. The instruments at the disposal of European art for the purpose of conveying mystic feeling are, Mr. Berenson says, "nearly confined to one, and that one—space composition—little understood and seldom employed by our artists."

ALL lovers of travel and good draughtsmanship are indebted to Mr. and Mrs. Pennell for their collaboration on the beautiful book issued by the Century Company, "French Cathedrals, Monasteries, Abbeys and Sacred Sites of France." One hundred and eighty-three pictures by Mr. Pennell are reproduced, and there are also plans and diagrams.



## *Rugs After Oriental Designs*



*Courtesy of M. J. Whittall*

THE FINEST RUGS OF KERMANSHAH WERE MADE IN THE GOVERNOR'S PALACE

### **M**ACHINE-WOVEN RUGS AFTER ORIENTAL DESIGNS

THE floor covering is one of the first and most important elements in any problem in interior decoration. The material, of course, in the usual climate of our latitudes, is found in rugs or carpets, with an increasing tendency toward the use of rugs. But the problem lies in the selection of the woven material. As in the case of furniture, modern design has made comparatively little headway in popularity. In the period to which preference reverts, however, there is an obvious difference, for our Colonial times, which afford some

of the most useful designs in furniture, did not advance along the lines of weaving floor covering, and the rug makers of the Orient have never lost their preeminence. Persia has always supplied rugs to the rest of the world, from the days when the Western world centered about the Mediterranean to the present. The loom is an aboriginal instrument, and in its crude and undeveloped types has found its natural sphere of permanence in the slowly

moving East. Not that even in the center of the older rug weaving some of the effects of modern mechanical advances have not been visible; but where this is the case the action of a tincture of the new wine on the old bottles has not been of the best. Collectors are careful to discriminate between the



*Courtesy of M. J. Whittall*

THE SHIRAZ IS OFTEN CALLED THE MECCA RUG



## *Rugs After Oriental Designs*

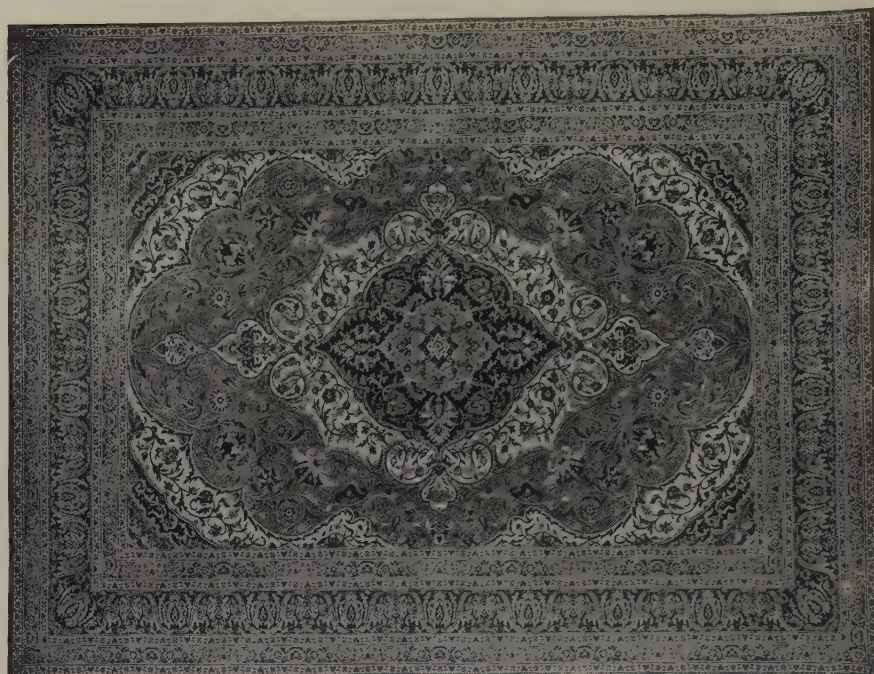
earlier product of the East and the later wherever the later shows itself inferior. Where the modern Oriental product measures up to the earlier standard it is still true that the scheme of its manufacture has come down practically unaltered. The weaver of to-day still follows the slow and painstaking hand processes. This results in maintaining a high cost, which puts the genuine Oriental product out of the question in many cases.

The first essentials in floor covering are, of course, utilitarian. The rug or carpet must be durable, and this involves good workmanship and the use of good material. Granted these factors, the problem of

decoration begins. Even a rag carpet, the usefulness and appropriateness of which is, of course, decidedly limited, may fit well in a decorative scheme, and, on the other hand, the best made modern

floor covering may be an abomination. The question is one of design, of figure and color effect, and has been in recent times, and to some extent is still, a vexatiously difficult one.

The manufacturers, some of whose rugs in half a dozen examples are here reproduced, have shown an enlightened regard to artistic needs and a degree of good sense that invites commendation by their successful working out of the



*Courtesy of M. J. Whittall*

IN THE TABRIZ RUGS THE CENTER MEDALLION IS RICH IN COLOR AND THE  
DECORATIVE FLORAL FORMS ARE CHARACTERISTIC



*Courtesy of M. J. Whittall*

THE SOUMAK RUGS ARE CHARACTERIZED BY THE RUNNING HOOK DESIGN



## Rugs After Oriental Designs



*Courtesy of M. J. Whittall*

IN THE ANTIQUE KIRMAN RUG THE ARTISTIC ARRANGEMENT OF FLOWERS, CYPRESS TREES AND PALM EFFECTS IS MOST PLEASING

problem. Being in command of a long practical experience in weaving by the best modern mechanical means, they have addressed a simple solution to the task of rendering their product of esthetic value. It is hardly to be said that the reproduction of Oriental designs is a novelty. But in this case the distinction comes from the painstaking care which has been used to reproduce the purest designs in the faithfulest manner. The result is that the householder of moderate means finds within the limits of expense rugs of tested quality, which without pretending to be Oriental are replicas in full detail of the best Oriental

patterns. Some of these reproductions are a keen delight to the eye and would not offend the veriest collector.

The wool used for making carpet is quite different from the wool used for making cloth. Carpet wool has to have peculiar features of strength and firmness in order to get certain weaving qualities. The wool used in the face of cloth is soft and would not stand the strain of being walked on, as carpet is, for any length of time. For such a quality of rug wool has to be

bought where it is tough and long. Such wool comes from countries that are comparatively desert, barren and mountainous, the native sheep being hardy animals and their wool protecting them.



*Courtesy of M. J. Whittall*

BOKHARA TRAPPINGS—A USEFUL AND DECORATIVE FLOOR COVERING

## *The Macomb Monument*

ADOLPH A.  
WEINMAN'S  
MONUMENT  
TO MAJOR-  
GENERAL  
ALEXANDER  
MACOMB.  
BY CLARA E. DYAR

THE monument to Maj.-Gen. Alexander Macomb, unveiled in Detroit on September 11, 1908, stamps the Michigan Society of the Daughters of 1812 as patriots in the artistic as well as in the political sense. No finer memorial than that erected by Mr. Adolph A. Weinman in honor of the hero of the battle of Plattsburg can be conceived, when we consider the amount of money to which the sculptor was limited.

At first sight one is impressed by the consistent military character of the monument as a whole. The main pedestal, simple in design and ornamentation, rises from a pavement of pebbles laid in cement, and is flanked by three smaller pedestals bearing cannon of the period of 1812. The general plan of the monument is that of a circle, and the three gun pedestals are connected at the sides and rear by a low parapet wall. In front of the pedestal, and facing south, are three low steps. Above these steps we find the name Macomb cut in incised letters and framed by two carved wreaths of oak and laurel intertwined.

On the back of the pedestal is the inscription: "To Maj-Gen. Alexander Macomb, Commanding the



STATUE OF GENERAL ALEXANDER MACOMB  
DETROIT, MICH.

BY A. A. WEINMAN



## *The Macomb Monument*



STATUE OF GENERAL ALEXANDER MACOMB  
DETROIT, MICH.

BY A. A. WEINMAN

Army of the United States—Hero of the Battle of Plattsburg. This monument is erected in the city of his birth by the Michigan Society of the United States Daughters of 1812, September 11, 1908."

The granite used in the monument is of a pinkish color, mottled with black and green, and harmonizes well with the pebble pavement and the green of the cannon and statue.

The sculptor has expressed the Irish-French ancestry of Macomb in the nervous energy of the strong, lithe figure, and, in the tightly clasped hands, the tense attitude of the commander before a critical battle. This expression of extreme concentration is the most original note in the composition, and is relieved from too great monotony by the fine flowing lines of the army cloak blown forward by the wind.

The costume of 1812 is very suitable to artistic treatment: the coat lends itself to a decorative arrangement in contrast to the plain surface of the cloak, the rolling collar of the latter relieving the stiffness of the collar of the uniform and breaking the long shoulder line. The hat, though at first difficult to adjust because of a triangular shadow cast over the eyes, is slightly tilted to shift this shadow and avoid too great regularity.

The statue is throbbing with life, and possesses some of that stimulating and idealistic quality which we find in the work of Mr. Weinman's master, Saint-Gaudens. The one detail of the cloak, mentioned above, seems to suggest the storm of battle through which the anxious general is to pass on the morrow.

The monument, without doubt, places its author in the front rank of younger American sculptors, and the Michigan Society of the Daughters of 1812, with its president, Mrs. Bertram C. Whitney, were both wise and fortunate in securing the services of so worthy an interpreter of the land hero of the War of 1812.

## *William MacGregor Paxton*

WILLIAM MAC GREGOR  
PAXTON  
BY PHILIP HALE

WILLIAM MACGREGOR PAXTON began his artistic education at the Cowles Art School, where the late and much-lamented Dennis Bunker taught. A student could hardly have had a better master in the rudiments of his art. Bunker was a thoroughly trained man, who knew how to impart what he had learned; so much so that when Mr. Paxton went to Paris he already knew most of what the French schools had to teach him. He was a good draughtsman and could paint from an academic standpoint passably well. In Paris he studied at the Ecole des Beaux Arts, under Gerôme, and at Julian's Academy. Perhaps he was under a certain disadvantage in being so well prepared that he had not much to learn on the academic side; at all events these years in Paris were spent largely in experiments, some of which have had a very definite influence on his work; and yet these experiments in themselves were not at all what he has come to say in these days. They, with many fine things of his more recent work, were all destroyed in a fire which burned the Harcourt Studios in Boston a few years ago. It is a pity, for these pictures, like all the early work of a man of talent, would have been interesting in the future.

Returning to Boston, Mr. Paxton had a pretty hard row to hoe for some time, like so many other young men of ability; and his work though able and skilful did not satisfy him and did not, indeed, express him as his later stuff has done.

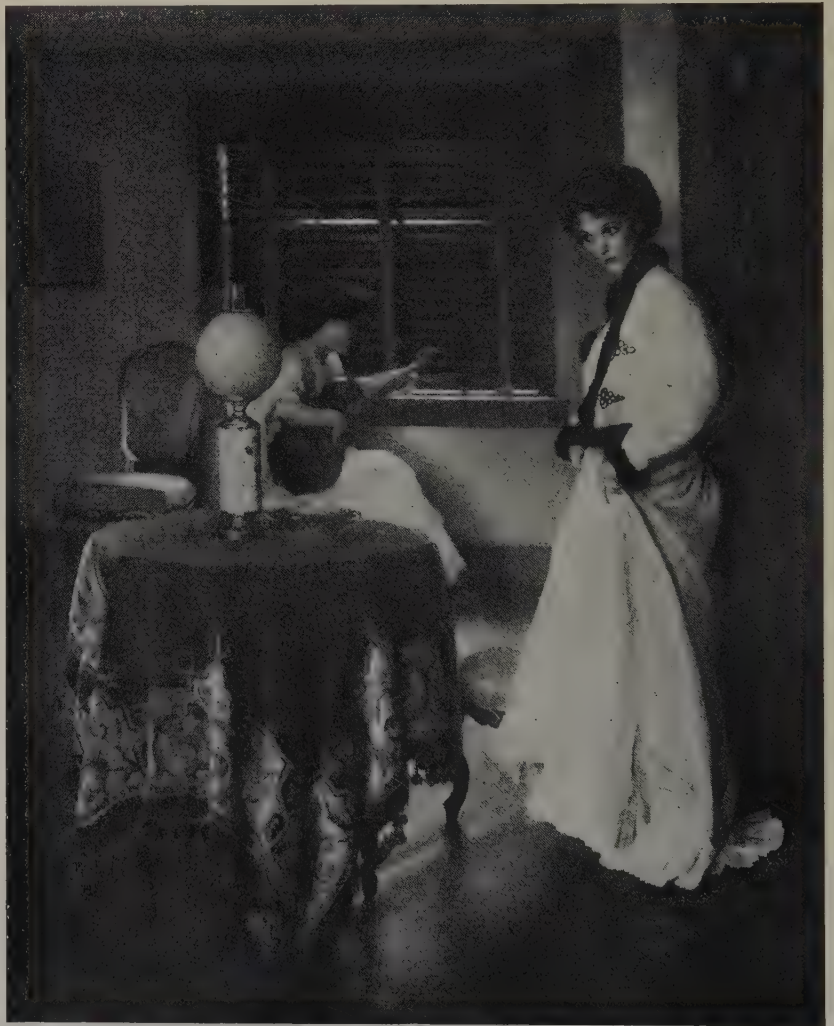
About ten years ago, however, he began to

produce very remarkable work. He seemed to have found his way at last and his painting, which had till then seemed promising, became masterly.

One of the first of these fine things was a portrait of his wife, against a reddish tapestry. This and a number of other strong pictures were exhibited at the St. Botolph Club in the winter of 1899 and made a very considerable stir.

Since that time he has gone on in the same method and manner of painting, with constant improvement. The chief mark or note of his work is its uncompromising verity. He paints the thing as he sees it and even if one chances not to wholly agree with his presentment it is impossible not to note the sincerity and directness with which the thing seen is recorded.

The note of Mr. Paxton's work is this sincerity. There never was a man who tried harder to get



THE LISTENER

BY W. M. PAXTON



*William MacGregor Paxton*



THE PEARL NECKLACE

BY W. M. PAXTON

idea of what they are talking about, but it seems vaguely expressed. One can't admire or criticize a thing for the having or the lack of these qualities. One can say, if one have knowledge enough, "The drawing of this hand seems wrong, that face looks a little purplish in color, the background appears to come forward too much"; but one can't tell whether a personality in a picture is thinking about his Deity or his dinner. You can't tell exactly what people are thinking about; if you could, there'd be fewer "con" games. There are certain attributes used to express ideas, as a cornucopia for abundance, or a cross for religion. But these are purely conventional. In the same way the old masters used upraised eyes with a shine to them for Faith, Hope, Charity, as the case might be, and squinted eyes for avarice. But we all know

the aspect of things, the look of nature, and very few have been more successful. In fact, in certain directions none have. When one sees a picture in his studio beside the model and compares them in the mirror across the room, there is no appreciable difference between the picture and the model. One has to look a long while before one distinguishes certain slight differences. It may be here and there that the local color of the picture is a little forced, that an eyelid comes a bit sharp against the eye, or the edge of a shadow against the background may be a trifle sharp. But the general verisimilitude of the thing is astonishing.

Of course, there are always plenty of people to say that this verisimilitude doesn't at all matter; to say that feeling, expression, soul are the qualities our painter should try for. One has a dim

some of the kindest and most generous souls whose eyes squinty and any healthy, stupid woman can turn up her eyes at a pinch.

As to "Feeling" it's a difficult matter to discuss. Some painters undeniably have it, others do not. But lots of painters who never felt anything but tired make a bluff at the quality and turn it into dollars; while some of the most sensitive and exquisite painters are denied the quality of feeling by the sentimental until their "vogue" demands it. Velasquez, Vermeer and Degas were all denied that attribute. Nowadays just the people who couldn't see it are amusing in their protestations about Velasquez's "dignity," Vermeer's "distinction," Degas's "morbid charm." Mr. Paxton's best pictures seem to me to have a great deal of feeling, not the kind that's got by 'sfumato painting,

## William MacGregor Paxton

or by sickly sweet color, but what comes from a healthy, intense sentiment of nature. Too many of our exquisite painters "die of a rose in aromatic pain." Well, it would be a rude rose that could make our Paxton sneeze.

So it is with what is called "good taste." This is, too often, mere mental squeamishness. Personally I think Mr. Paxton's pictures are in better taste than say those of Burne Jones; because the first man's work is healthy, that of the second a little *pourri et faisandé*. Mr. Paxton shares with the Venetians and the Dutchmen their liking for broad forms, full lines, and fat facture, and for big, healthy, cheerful women. He's interested in the life, the character and the joy of the thing.

It is one of the defects of many of our American painters that they think too much of sentiment, quality, distinction, and not enough of getting the thing like. If Mr. Paxton had every defect attributed to him he still ought to be welcomed as an admirable counter-irritant to our green-sickness. But as a matter of fact, he hasn't these defects; that is, to the extent charged. I don't mean at all that he's an impeccable painter. Like all strong men he has the defects of his qualities. But his work is true, sincere, brilliant, well made, and, best of all, it's vital and sound.

We hear a good deal, in Boston at least, about the famous binocular vision theory. It's as simple as this. One day in painting, Mr. Paxton had trouble in making the line of a picture frame against the model's head in the right place. He would close one eye, as artists have a trick of doing, and the frame would seem to be something to the left, then he would close the other eye and the frame would seem to be more to the right, then he opened both eyes and the frame seemed in two places at once. So he tried this experiment, which

is easy enough for all to try. If you hold up your finger at arms length and focus both eyes on it, you will note that the things behind it seem to be double. On the other hand, if you focus on some object in the distance with the hand still<sup>o</sup> outstretched, you will notice that there seem to be two fingers. Drunken men at times observe a somewhat similar phenomenon because their eyes refuse to focus on anything. From this our painter deduced the rule that upright lines behind or before the focusing point go double. And he painted the picture frames in his background in this way. The joke of it is that he painted in this manner for years without any one noticing what he was up to; they only perceived that his backgrounds had a remarkable quality of "staying back." When at last he told his discovery some applauded him, others said he was an idiot and went home and did it themselves, and still others have never quite understood what he was talking about.



CHERRY

BY W. M. PAXTON



## Henry Joseph Breuer

### HENRY JOSEPH BREUER—A NOTE

MR. HENRY JOSEPH BREUER was born in Philadelphia, began his art studies in Buffalo, N. Y., continued them in Cincinnati, Ohio, and afterward went abroad, studying in Paris and London, and then returned to California, where he has worked for the past fifteen years.

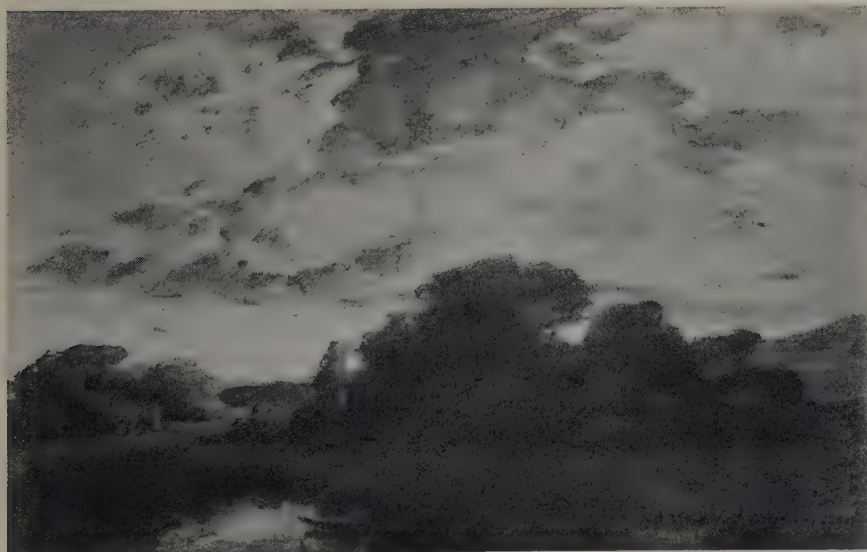
In Paris he came under the influence of the Barbizon School and was especially impressed by Corot, a fact that is slightly evidenced in his earlier work; but being a man of strong individuality and real creative ability he adopted the good in all methods and was quick to recognize the futility of any method in itself. As an aid to development along individual and original lines he has spent many years in California, where the "atmosphere" is individualistic in all activities, and he was there isolated to an extent from the "schools" and of necessity studied nature more than art. It has been his endeavor to avoid the "schools" and work out his own salvation along independent lines. Having a splendid eye for detail, he applies it with a creative imagination, evidenced in his synthetic method,

which gives a balance and sense of completeness to his compositions. For instance, in the *Yosemite Falls* there is seen his truth to nature and mastery of detail worked out into a perfect whole that is satisfying to the eye and filled with poetic suggestion and imagination. In this picture he has marvelously suggested that recognition of an unseen, mysterious power which we all experience in the presence of nature in her grander moods, and has succeeded notably in suggesting the grandeur of nature without falling into the "grand style."



YOSEMITE FALLS

BY HENRY JOSEPH BREUER



A CALIFORNIA SUNSET

BY HENRY JOSEPH BREUER

## *In the Galleries*

### IN THE GALLERIES

AMONG the interesting exhibitions scheduled for the month are three at the Knoedler Galleries, 355 Fifth Avenue. Recent work by P. L. Rosseau, whose qualities were recently the subject of an article in these pages, will be on view to November 27. Exhibitions of work by Frederic Remington and Harrington Mann will follow, the latter continuing until December 4, the former till December 11. Two canvases which have recently attracted attention at these galleries are the Bastien-Lepage and the Baron Leys here reproduced.

The *Annunciation of the Angel to the Shepherds* won the artist the second Prix de Rome in 1875 and was shown at the Universal Exhibition in 1889. In the halo and the ornaments of the girdle worn by the angel the conventional device of the old altar decoration has been used. The gold is applied in gesso, or with the same effect intended. In the distance, behind the angel's head, a rainbow rests over Bethlehem, another bit of conventional interpretation, unless it answers to a variation of the story. These formal touches are in contrast with all the remaining points of treatment. It will, perhaps, hardly do to say, as is usually said of Bastien-Lepage, that in the shepherds he has painted the peasants of his own Lorraine.

He has, at least, shown some antiquarian attempt in their costume. Yet the whole scene is conceived intimately and simply. The two shepherds on their knees—rather stupid fellows, unkempt and weather-beaten—have hardly roused themselves. If they have been tending their flocks at all they must have been seated drowsily about their fire. There is a good deal of sleep left in them. One, the elder, peers round the angel's swaying robe at the distant village to see, as it were, if the news is blazoned there. The second, directly before the angel, lifts his hands like two paws and takes in the words with the blankest incredulity. Both figures give an expression of actuality to the dramatic moment.



*Courtesy of M. Knoedler & Co.*

THE ANNUNCIATION TO THE SHEPHERDS

BY BASTIEN-LEPAGE



## *In the Galleries*

At the other side of the fire another shepherd, a sounder sleeper, is still in the depths of his night's rest, a notion quite in harmony with the generally simple tale of the Gospels, which are marked in so many places with a verity of observation in the seemingly unimportant record of human trivialities.

The angel, too, is no glorious apparition of an unapproachable, all-knowing spirit. We have recently witnessed considerable controversy, set off by the works of one of our sculptors for a cathedral, over the moot question of the sex of angels. The painter here would seem to have made the same choice as the sculptor. The angel has a girlish face and mien. At all events, it is childlike. She does not stand afar off or rest above the level of their eyes. She has swooped down upon the ground and roused them and is delivering her message faithfully

but without any commanding assurance and with the constrained, almost awkward, gesture which would be used by one not altogether at ease in formal address. With all these elements of simply drawn character the whole picture gains decidedly in its narration. Bastien-Lepage, who was so little attuned to the academic, paints an annunciation with a greater sense of fact than is usual in the subject. The scene was one which particularly wooed his poetic fancy. He contested the Prix de Rome in 1875 with a painting of the same subject. This earlier work received the medal at the World Exhibition in 1878 and was the painting which Sarah Bernhardt crowned with laurel at the competitive exhibition. It is now in France.



*Courtesy of M. Knoedler & Co.*

THE DECLARATION

BY BARON LEYS

A more interesting contrast to the tendencies represented by the Frenchman could hardly be presented than the notable example of the art of the Belgian baron, Jean Auguste Henri Leys, the master of Alma Tadema, a painter whom fortune favored almost from the start and made a national figure. Yet for all their obvious dissimilarity they had this in common, that each, after his own fashion, harked back to nature. Perhaps this is a hasty saying. For it is also true that each harked back in a fashion not primarily his own, except as distinguished from the other. The Frenchman, who though a contemporary lived later (1848-1884, while Leys was 1815-1869), followed his Manet; toned down the emphatic expression of new princi-



## *In the Galleries*



*Courtesy of Arthur Tooth & Sons*

IN THE WOODS, FOREST OF FONTAINEBLEAU

BY CHARLES JACQUE

ples, but, so doing, helped to win them a place in popular regard. Baron Leys also opposed the academic, but he fought the fight against the somewhat vapid idealism of the day by a deliberate plunge into the farther past. Far from handing on a modified radicalism, he resurrected the vital observation, the veracious delineation of Dürer and Cranach. As he did this with a masterful loyalty his product in itself denies an original inspiration. He insisted on being archaic and quaint. Besides adopting with a success that few could attain the older German fashion of minute detail he even declined to apply the method to recording the world about him. His subjects are as much a rehabilitation of the past as his technique. In this he was what is called a historical painter, yet in no way of the tribe that had been delighting in the academic model and the conventional pose and type. He was a genre painter of high talent who chose his themes from legend and history. He studied accessories from antiquarian plunder, but his people are flesh and blood, with all the sharp characteristics of real human beings in expression and attitude. That he advanced the representation of the human figure as a whole is more doubtful, for here his devotion to earlier traits came in, as it did, also, in his somewhat antiquated perspective. There is the same man-

nerism of drawing the body slightly stunted for the proportions of the naturally studied head. So with some of the faults of his chosen masters he reproduced many of their qualities that had been sadly lacking from later art, and his ability in rich color and subdued light needs no emphasizing.

Works by several men of the Barbizon school have been on view at the new galleries of Arthur Tooth & Sons, 580 Fifth Avenue, New York. A good example of Jacque is reproduced herewith. "The Troyon of Sheep," as he has been called, his right to the title is suggested again in this painting. He painted sheep at pasture or astray, at the verge of the woods or in the fold, in flocks or separately; in the daylight, at night, and especially at twilight or the evening hour. An engraver of distinction, he was strong in the sureness and command of his stroke, but his feeling is characteristically tender and delicate. He laid on his colors thickly, for nature, perhaps, never had a thin look to him. The Barbizon men were madly in love with the world out of doors, yet their enthusiasm was set in a spiritual sympathy. It was not so much the picture which concerned them, nor even the exterior view, neither the dominion over the flat canvas nor the lay of the land, but their cherished mood of affection for the play of light and the "circumambient air."









"WATER LILIES." FROM THE OIL-PAINTING BY JAMES AUMONIER, R.I.